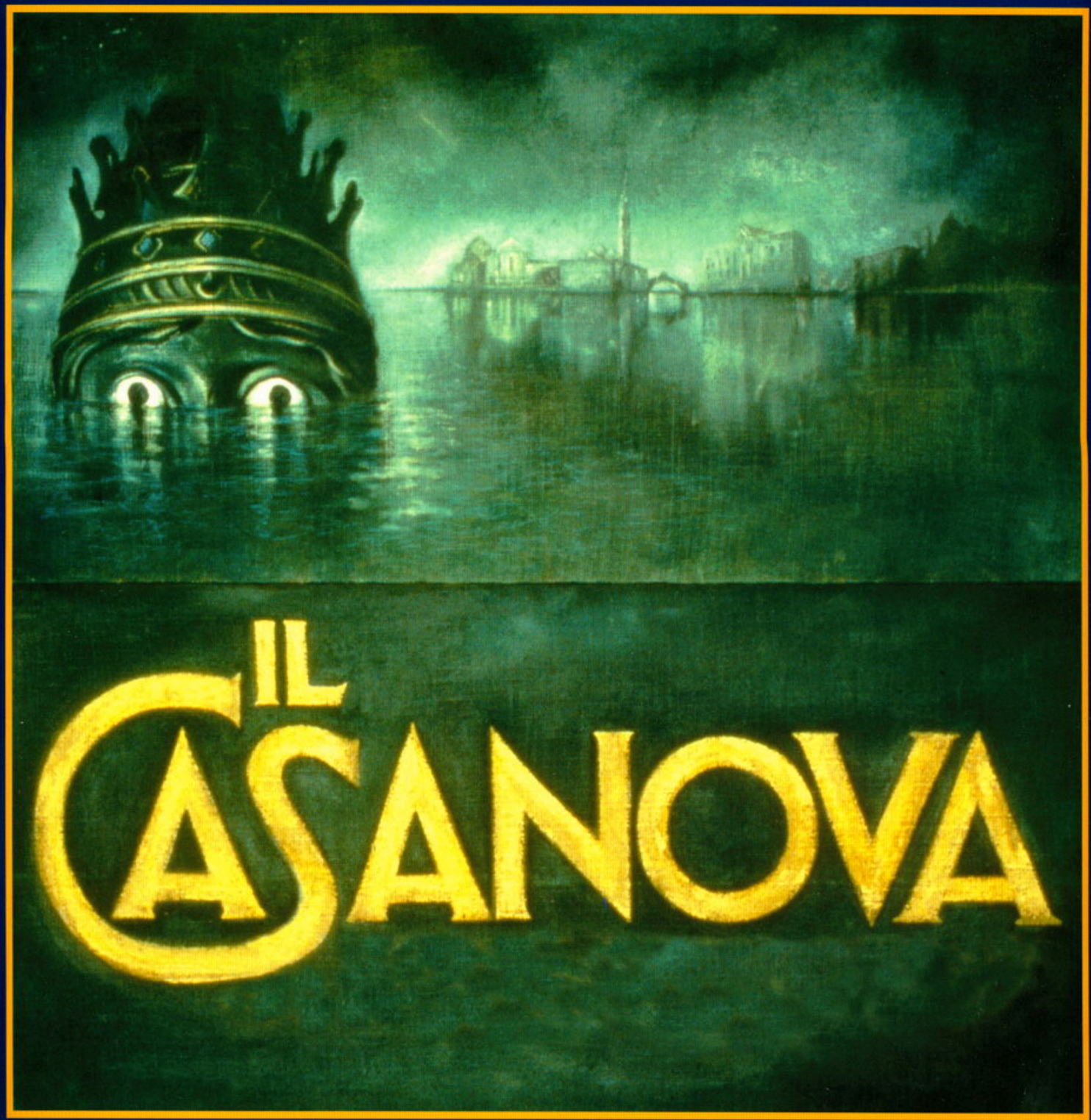
VISIT…

per pianoforte
for Piano
für Klavier

NINO ROTA

Suite del Casanova di Federico Fellini



ED 20181

SCHOTT

Edition Schott

Piano · Klavier

Nino Rota

1911 – 1979

Suite del Casanova di Federico Fellini

per pianoforte
für Klavier
for Piano

ED 20181
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Nino Rota era un ottimo pianista e questa sua abilità lo aiutò molto nella pratica compositiva per il cinema. Tale era la sua naturalezza nell'improvvisare e variare sui temi approntati per le sedute di lavoro con i registi, che questi ultimi spesso credevano di essere loro stessi gli autori della musica che si andava definendo per il film. Purtroppo di queste sedute di composizione estemporanea non rimaneva mai traccia compiuta. Fa eccezione *Il Casanova die Federico Fellini*, per il quale il Maestro, sulla base degli abbozzi di lavorazione, scrisse una vera e propria suite pianistica. Nella colonna sonora originale del film furono utilizzate in modo massiccio, anche contemporaneamente, tastiere di ogni epoca: dal claviecembalo al piano elettrico, dall'organo a canne a quello elettronico. Questo fatto unito alla presenza di materiali relativi a due valzer per pianoforte sul nome BACH, composti dal Maestro qualche tempo prima, è stato certamente alla base dell'ispriazione di questa Suite che declina una grande varietà die sonorità pianistiche. Va infine sottolineato che, se pure per il tramite di uno spartito, il brano ci restituisce quell'aspetto della musicalità di Nino Rota che ha incantato alcuni dei più grandi registi cinematografici della seconda metà del Novecento.

Francesco Lombardi

Nino Rota war ein hervorragender Pianist, und diese Fähigkeit half ihm bei der kompositorischen Praxis für das Kino. Sein natürliches Talent für Improvisation oder Variation der Themen, die in den Sitzungen mit den Regisseuren aufgegriffen wurden, war so ausgeprägt, dass letztere oftmals glaubten, selbst die Autoren der Musik zu sein, die für den Film entwickelt wurde. Leider blieb von diesen Improvisationssitzungen niemals ein vollständiges Dokument erhalten. Eine Ausnahme bildet *Il Casanova di Federico Fellini*, für den Rota auf der Grundlage einiger Arbeitsskizzen eine eigene Klaviersuite schrieb. In der originalen Filmmusik kamen daher in massiver Weise oftmals auch gleichzeitig Tasteninstrumente aller Epochen zum Einsatz: vom Cembalo bis zum elektrischen Klavier, von der Pfeifenorgel bis zur elektronischen Orgel. Diese Tatsache, verbunden mit Materialien, die sich auf zwei Walzer für Klavier über den Namen BACH beziehen, welche Rota einige Zeit zuvor komponiert hatte, bildet sicherlich die Basis für die Inspiration zu dieser Suite, die eine große Vielfalt an pianistischen Klangfarben bietet. Betont sei, dass mittels einer Partitur uns das Stück jene Musikalität Nino Rotas vermittelt, die einige der größten Filmregisseure der zweiten Hälfte des Zwanzigsten Jahrhunderts verzaubert hat.

Francesco Lombardi
Übersetzung: Kerstin Marfordt

Nino Rota was an excellent pianist and it was this ability which aided him in his compositional work for films. His naturall talent for improvisation or variation on themes which evolved during consultation sessions with film directors was so pronounced that these directors were frequently convinced that they themselves had been the authors of the film music which was subsequently developed. It is unfortunate that no complete records of any of the improvisation sessions have been preserved. An exception is *Il Casanova die Federico Fellini* for which Rota utilised severall preliminary sketches as a basis for the composition of an independent suite for piano. In the original film music, keyboard instruments from various epochs were extensively utilised, often several simultaneously, ranging from the harpsichord to the electric piano and from the pipe organ to the electronic organ. Both this and the material based on two waltzes for piano on the name of BACH, composed by Rota some time previously, seem to have formed the basis of the inspiration for this suite which offers an extensive range of pianistic tonal colours. It must be emphasised that the piano score of this work conveys to us the particular musicality of Nino Rota which had enthralled a number of the great directors of the second halt of the twentieth century.

Francesco Lombardi
Translation: Lindsay Chalmers-Gerbracht

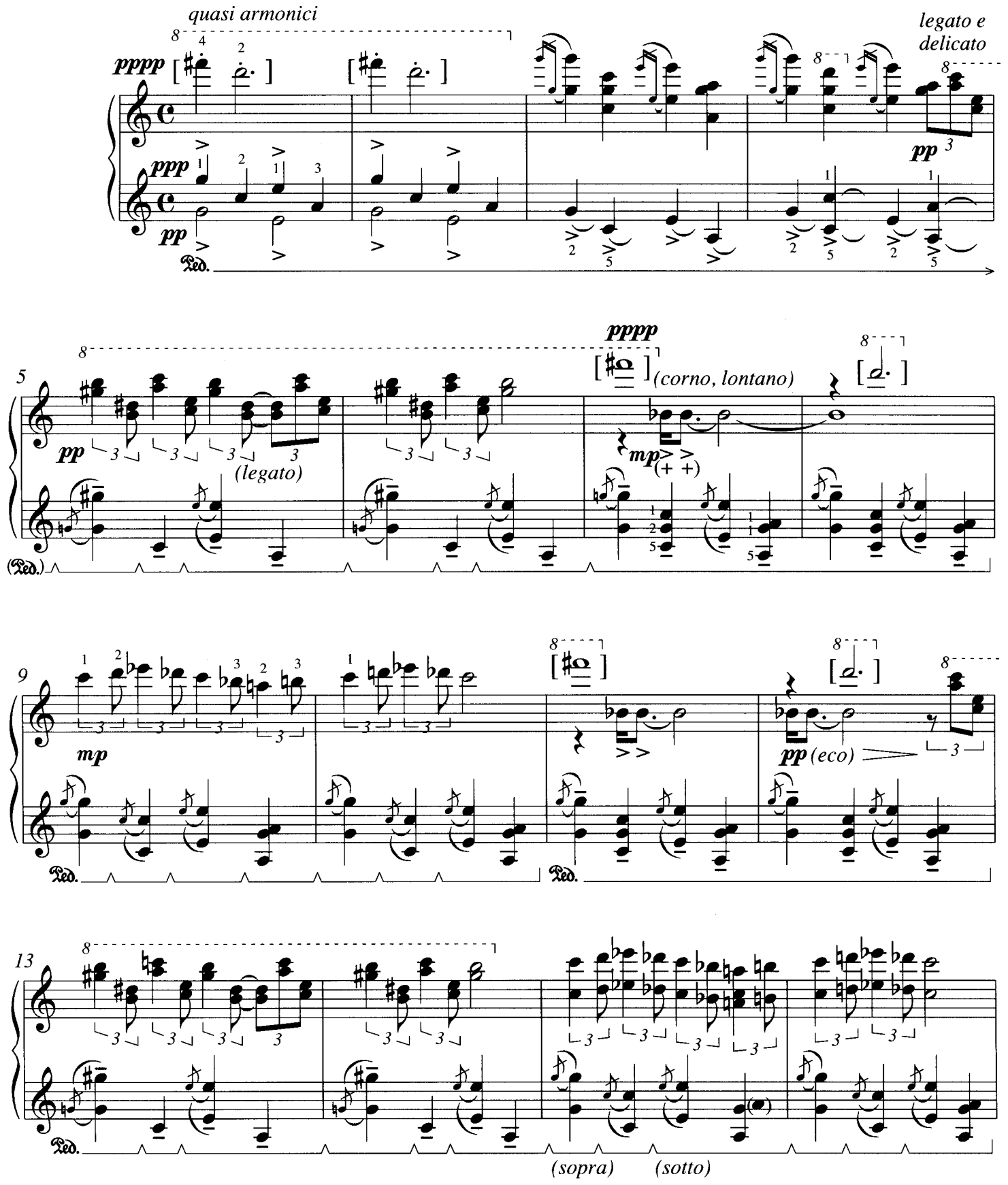
Nino Rota était un pianiste remarquable, ce qui l'a beaucoup aidé à composer pour le cinéma. Son aptitude naturelle à improviser ou à écrire des variations sur le thèmes préparés pour les séances de travail avec le réalisateurs était telle que ces derniers croyaint souvent être eux-mêmes les auteurs de la musique au fur et à mesure que le film se faisait. Malheureusement, il n'a subsisté aucun document complet de ces séances d'improvisation. *Le Casanova die Federico Fellini* fait exception, ce film pour lequel Rota écrivit une véritable suite pour piano à partir de quelques esquisses de travail. Dans la bande originale du film, il est fait appel, souvent de façon simultanée, à un grand nombre d'instruments à clavier de toutes les époques, allant du clavecin au piano électrique et de l'orgue à tuyaux à l'oruge électronique. On peut rapprocher ces éléments du matériel des deux valses pour piano sur le nom de BACH que Rota avait composées quelque temps auparavant ; ce qui constitue certainement la source d'inspiration pour cette suite qui offre une grande variété de sonorités pianistiques. Il faut enfin souligner que, grâce à cette partition, ce morceau nous fait percevoir un aspect de la musicalité de Nino Rota qui a enchanté quelques-uns des plus grands cinéastes de la seconde moitié du vingtième siècle.

Francesco Lombardi
Tradction: Christopher Hyde

Suite del Casanova di Federico Fellini

Nino Rota
1911-1979

1. O Venezia, Venaga, Venusia



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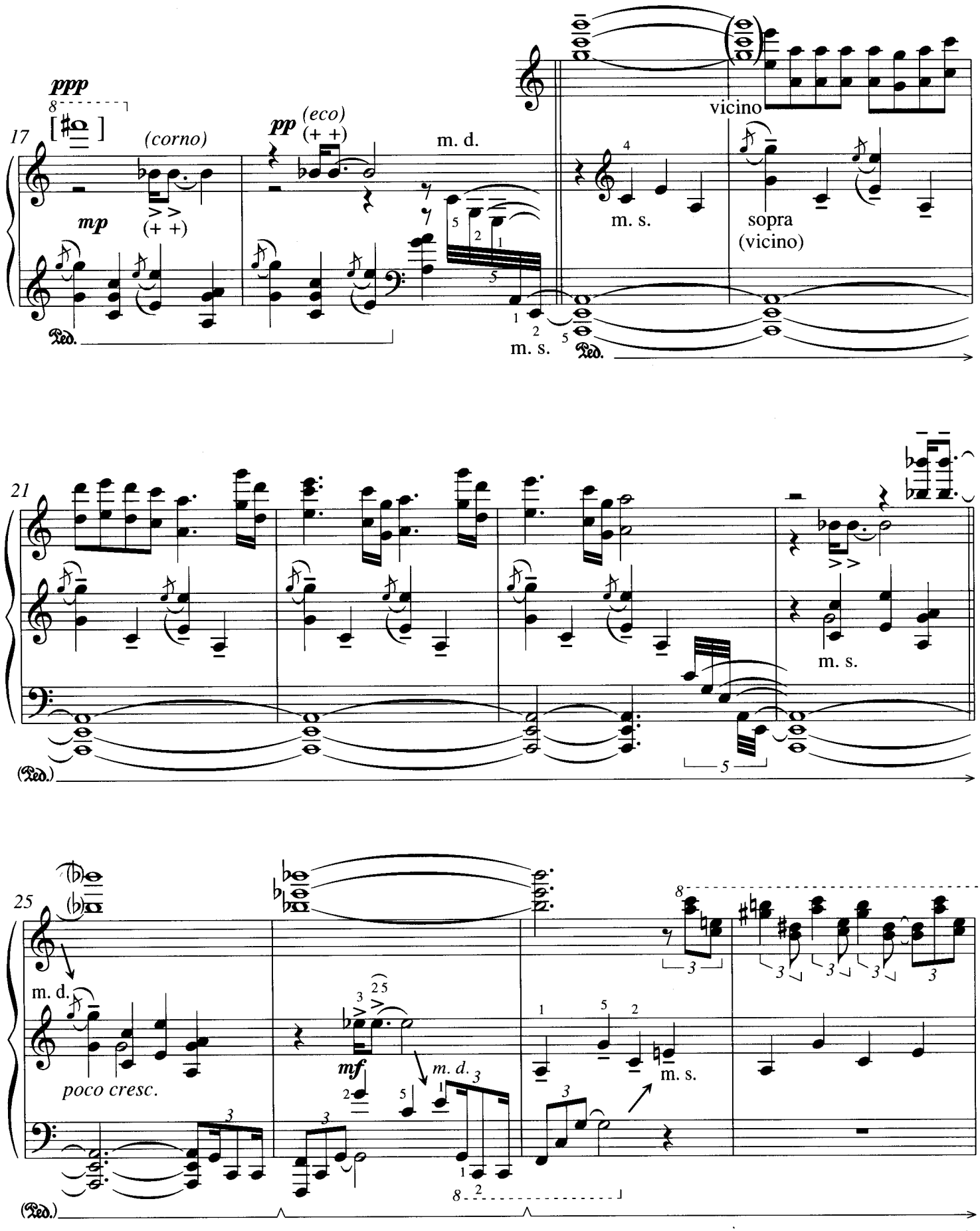
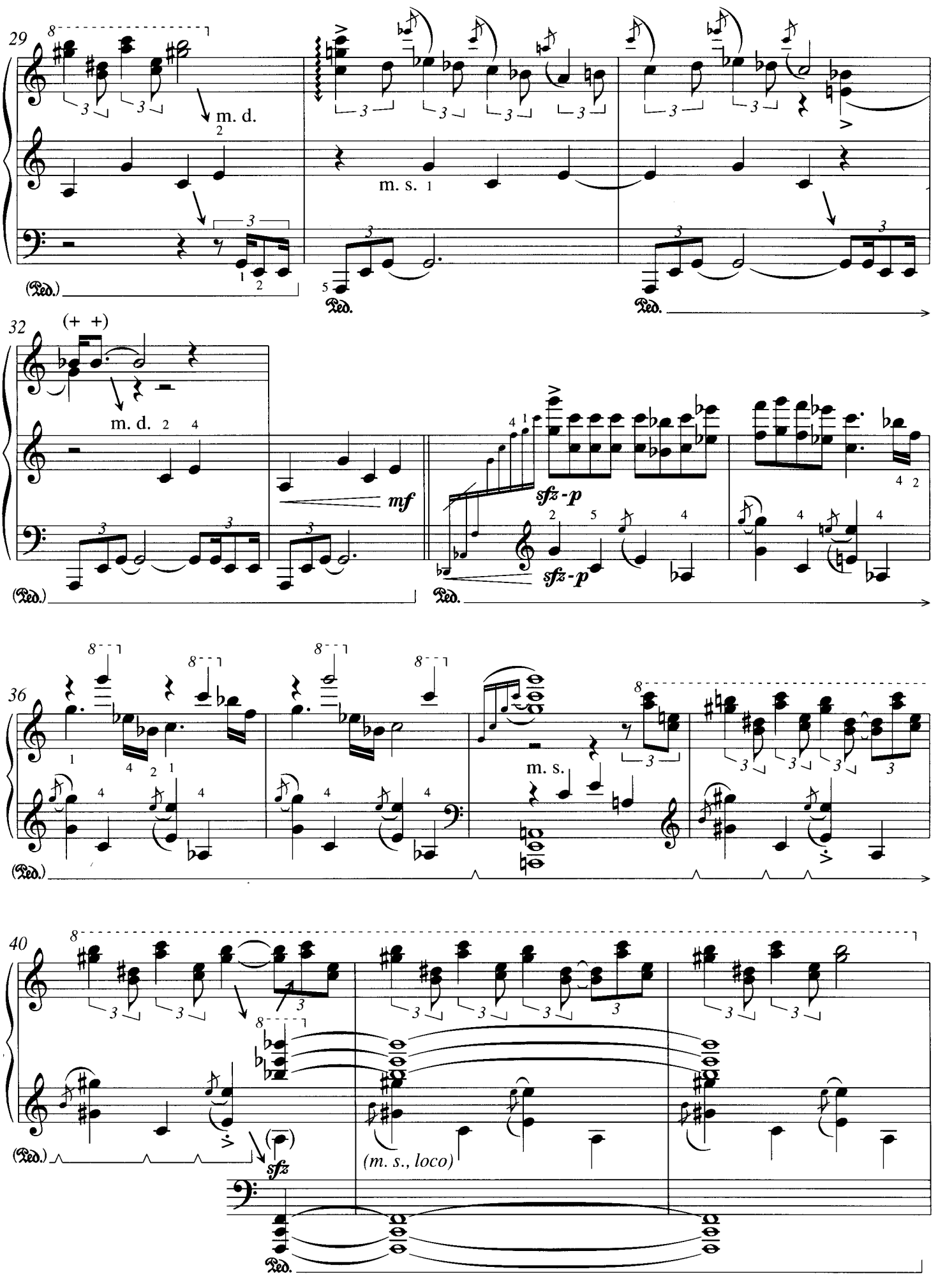
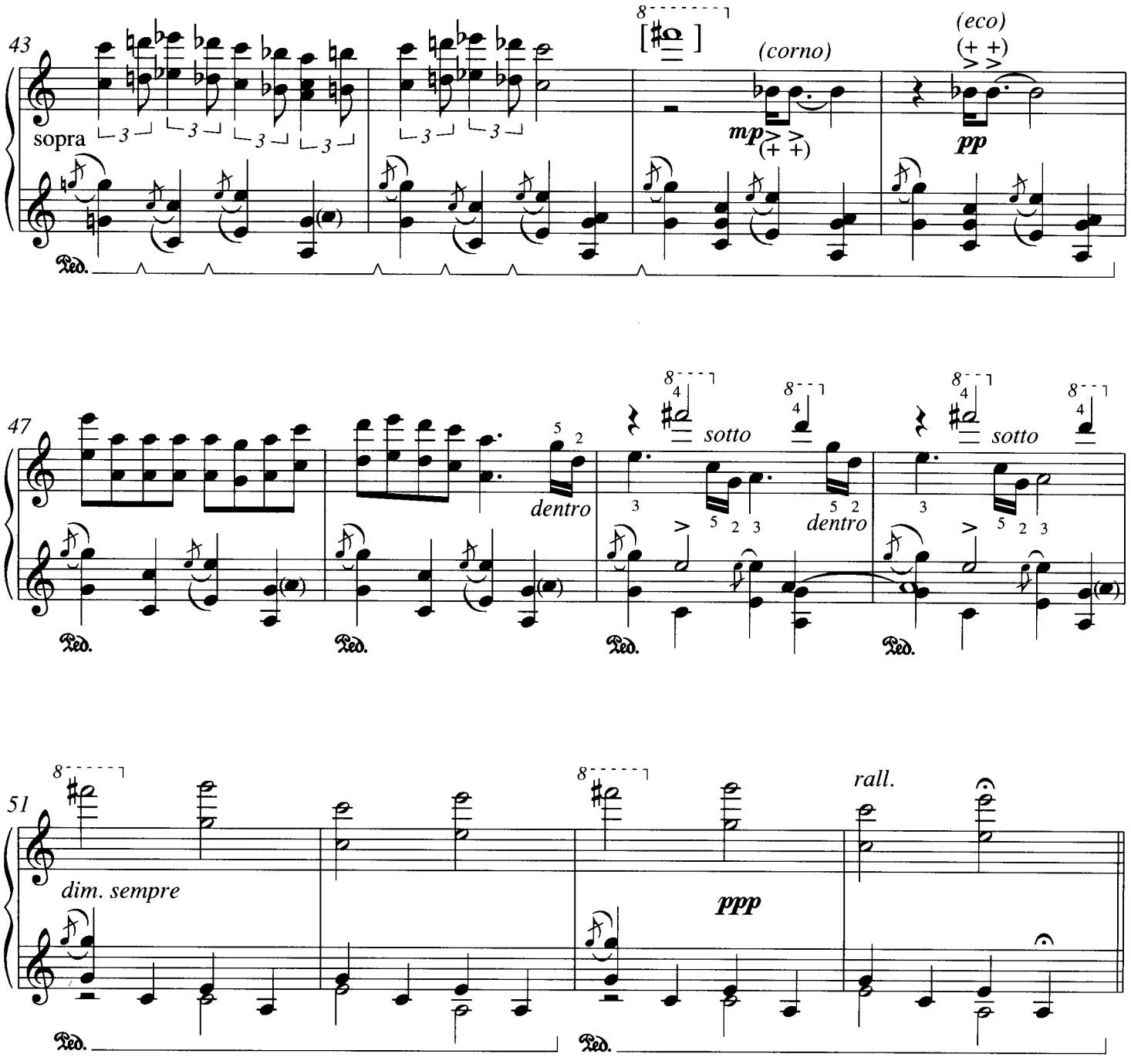
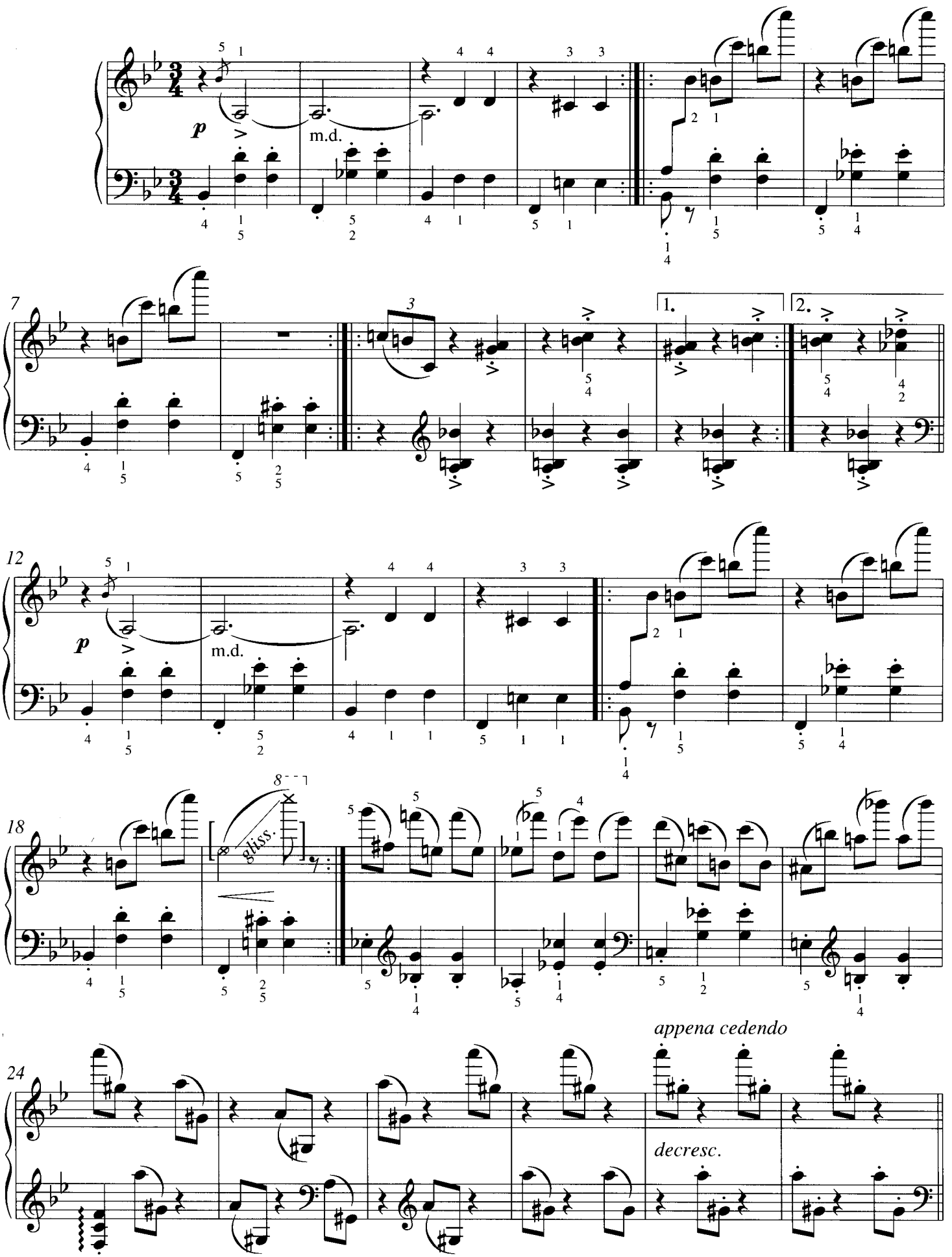
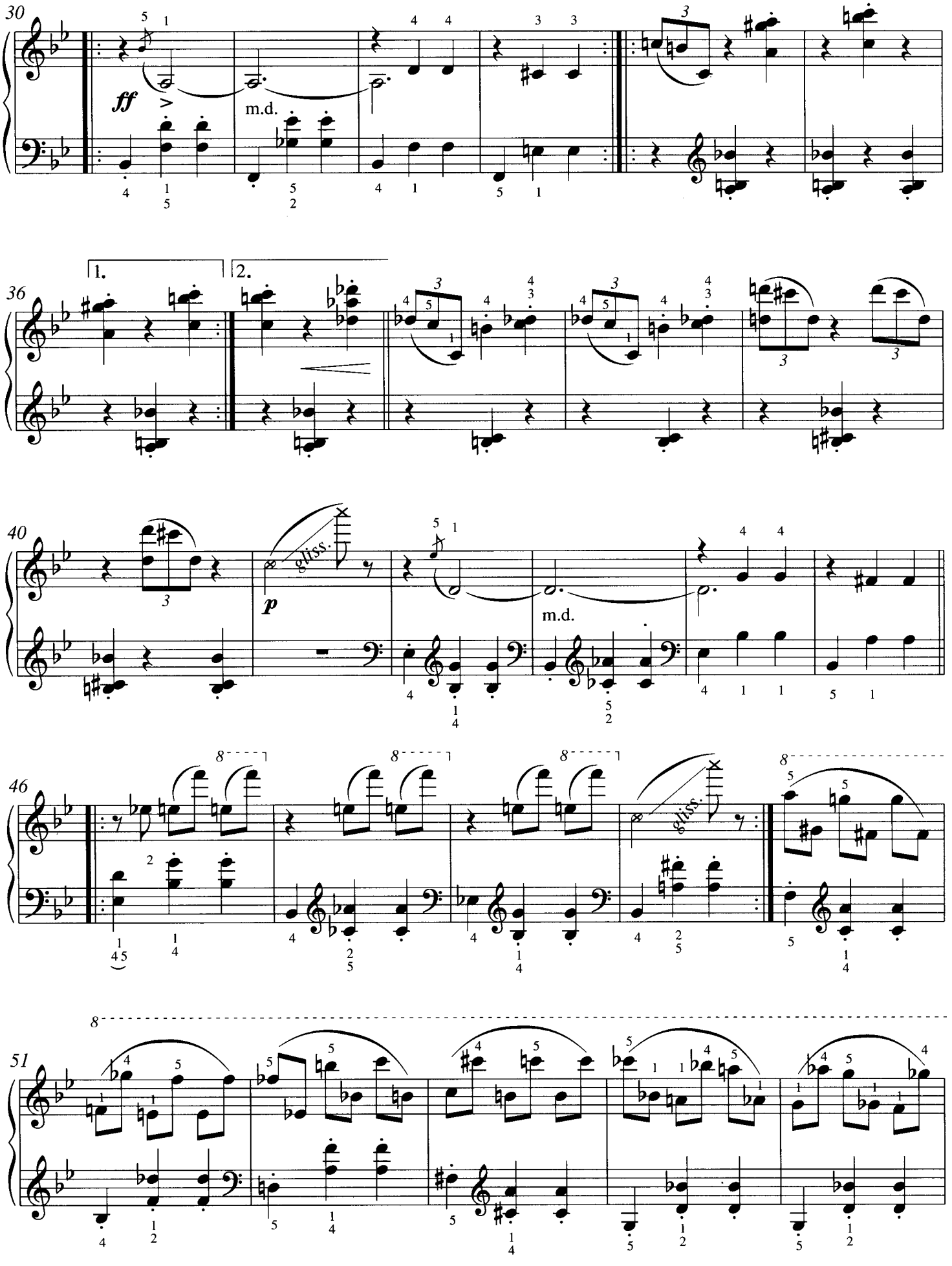

ppp
8
17
(corno)
mp
(+ +)
pp (eco)
(+ +)
m. d.
m. s.
vicino
sopra
(vicino)
m. s.
Ped.
21
m. s.
(Ped.)
25
m. d.
poco cresc.
mf
m. d.
m. s.
(Ped.)

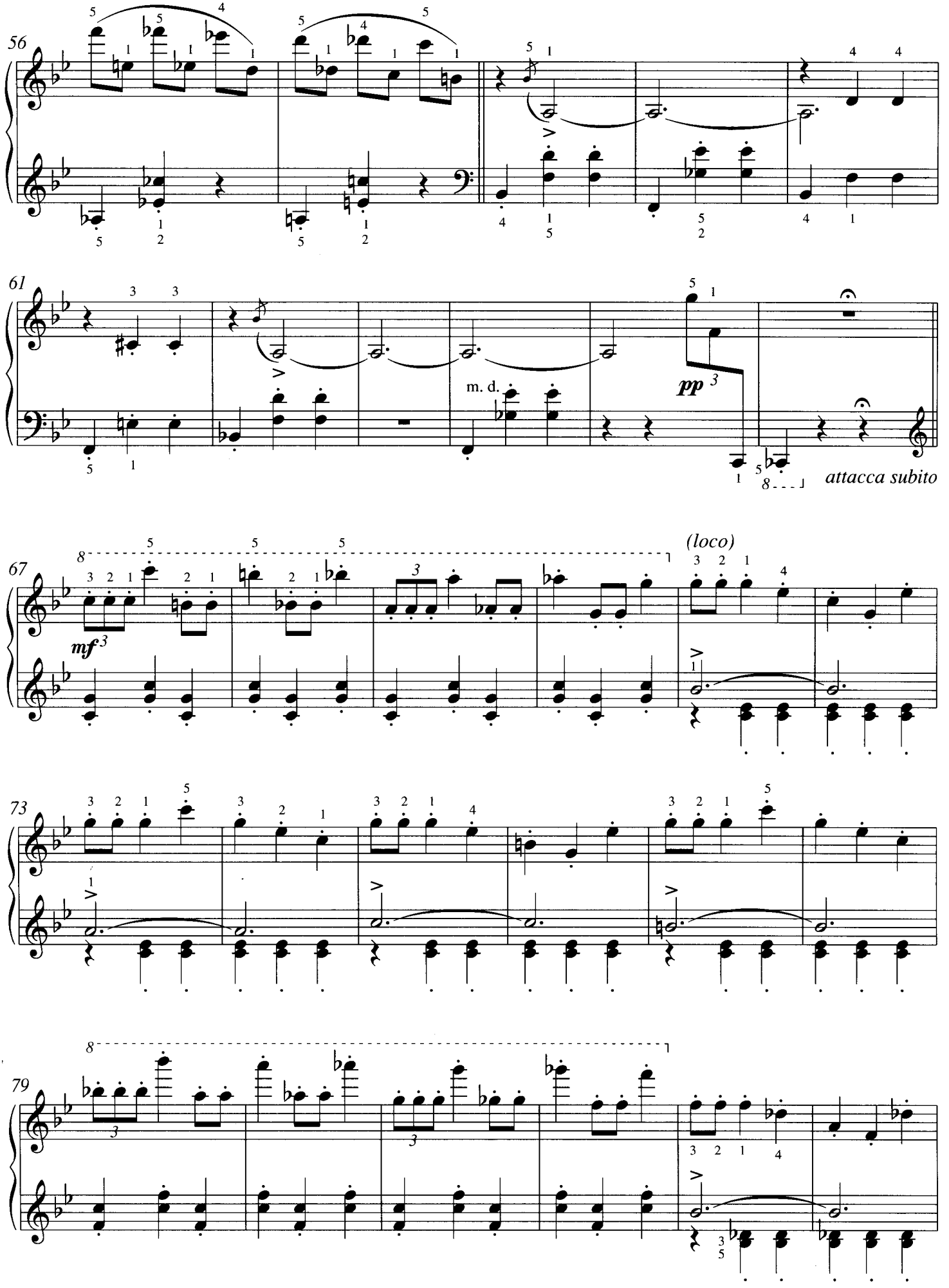

29
m. d.
m. s. 1
Ped.
32
(+ +)
m. d.
mf
sfz-p
sfz-p
36
m. s.
40
sfz
(m. s., loco)

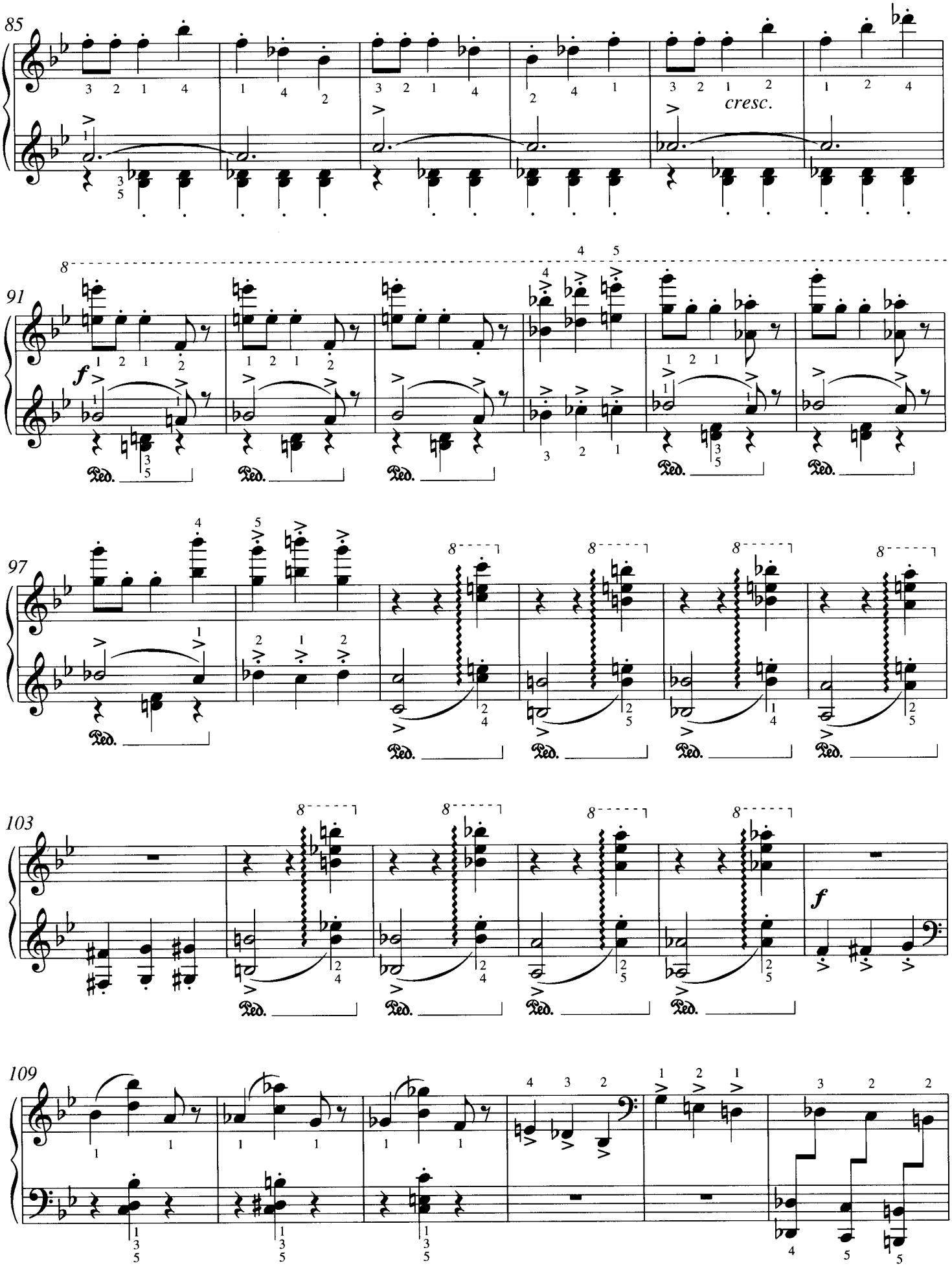

43
sopra
(corno)
mp
(eco)
pp
47
dentro
sotto
dentro
sotto
51
dim. sempre
ppp
rall.
Ped.

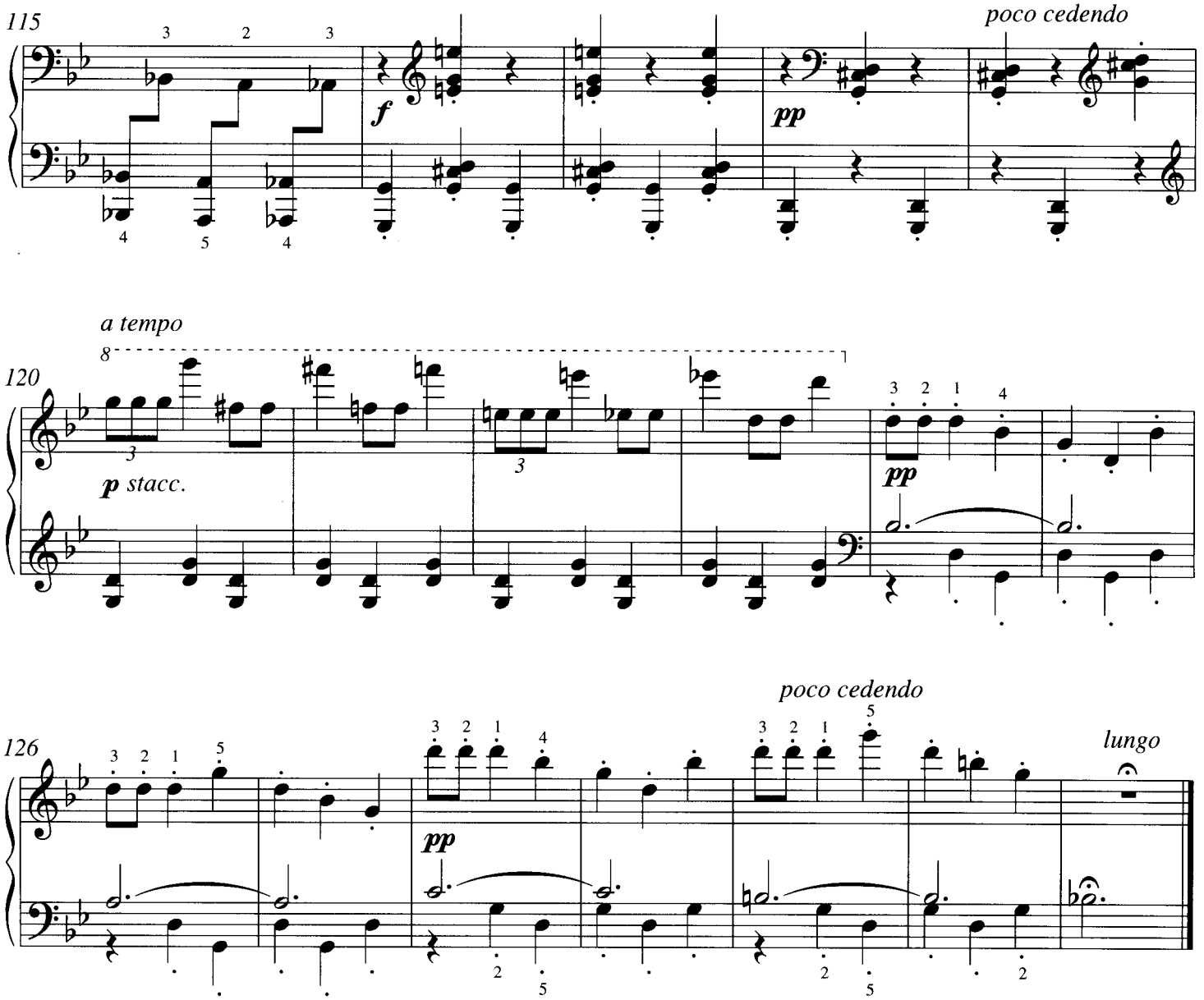
2. L'uccello magico




30
ff
m.d.
36
1.
2.
40
gliss.
p
m.d.
46
gliss.
51

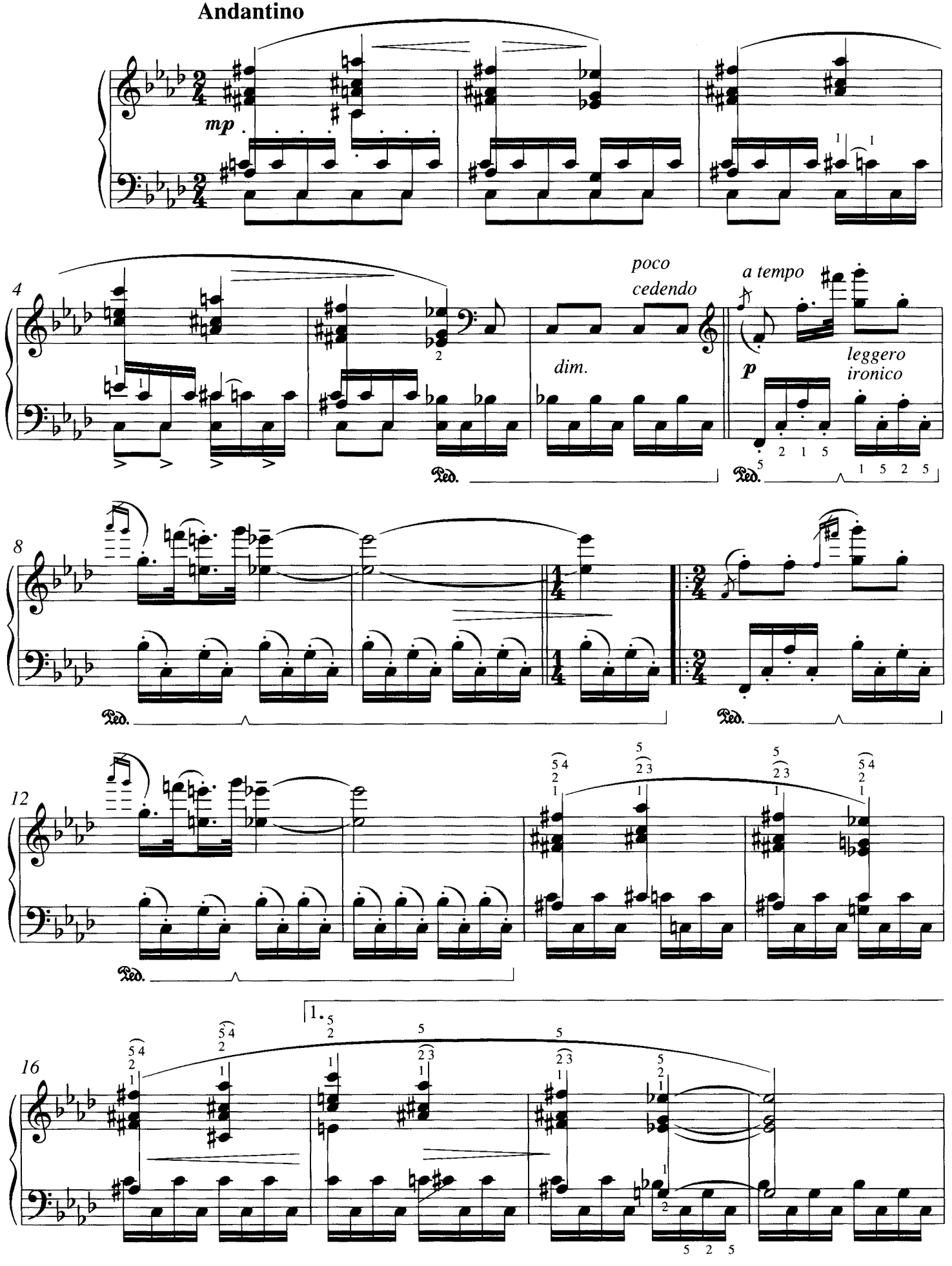

56
61
m. d.
pp
attacca subito
67
(loco)
mf
73
79

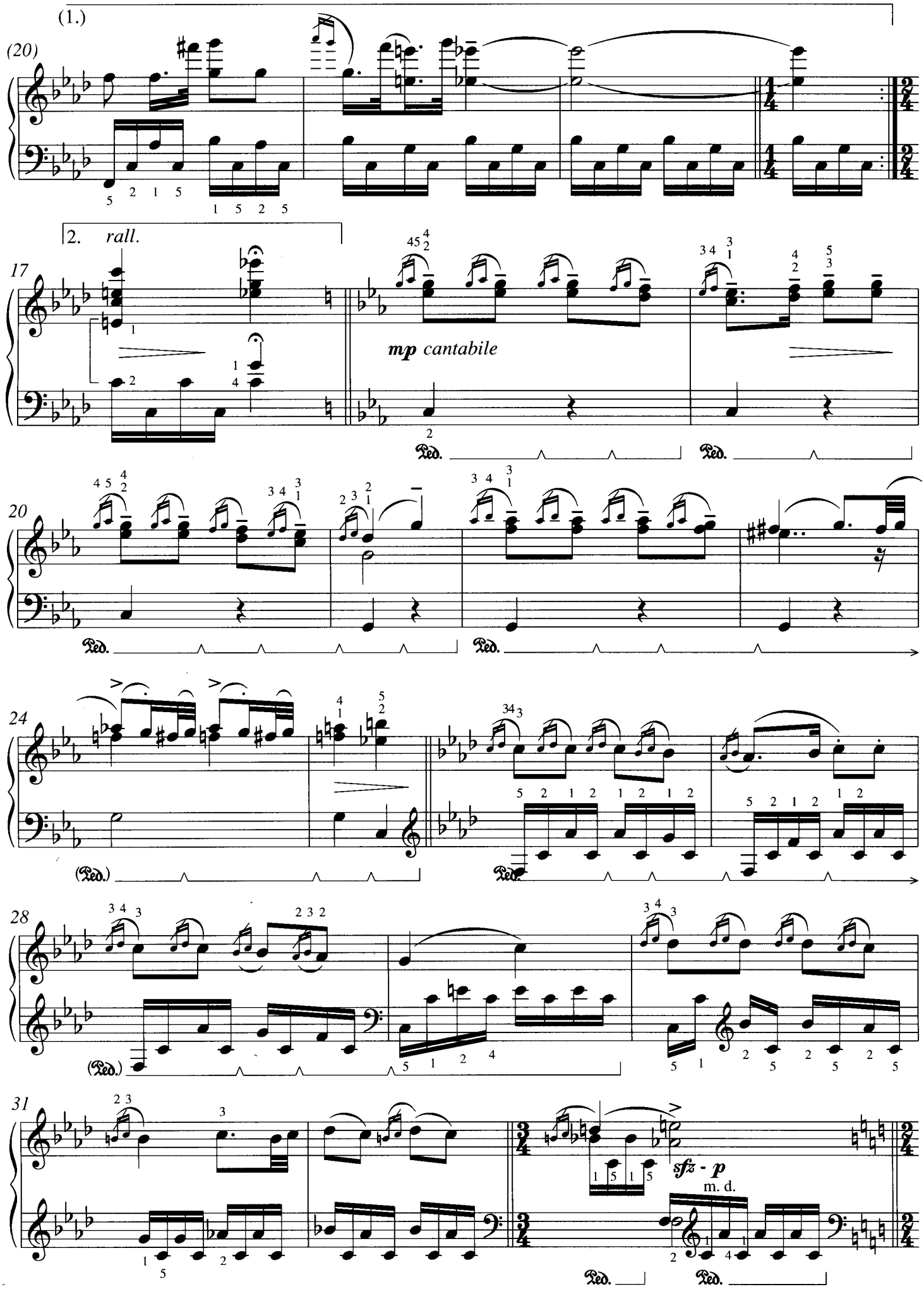

85
cresc.
91
f
Ped.
97
103
f
109

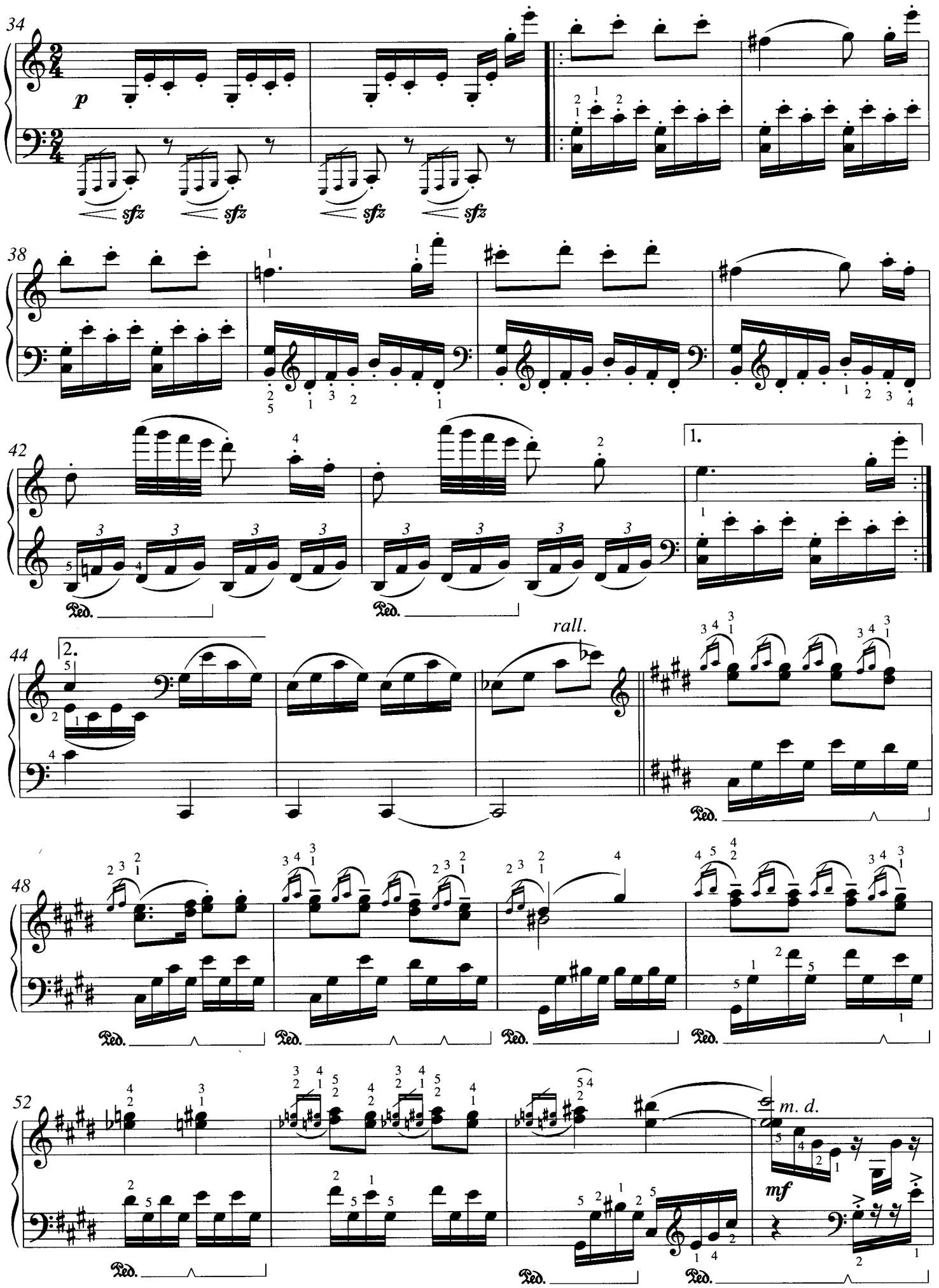

115
poco cedendo
f
pp
a tempo
120
p stacc.
pp
poco cedendo
126
pp
lungo

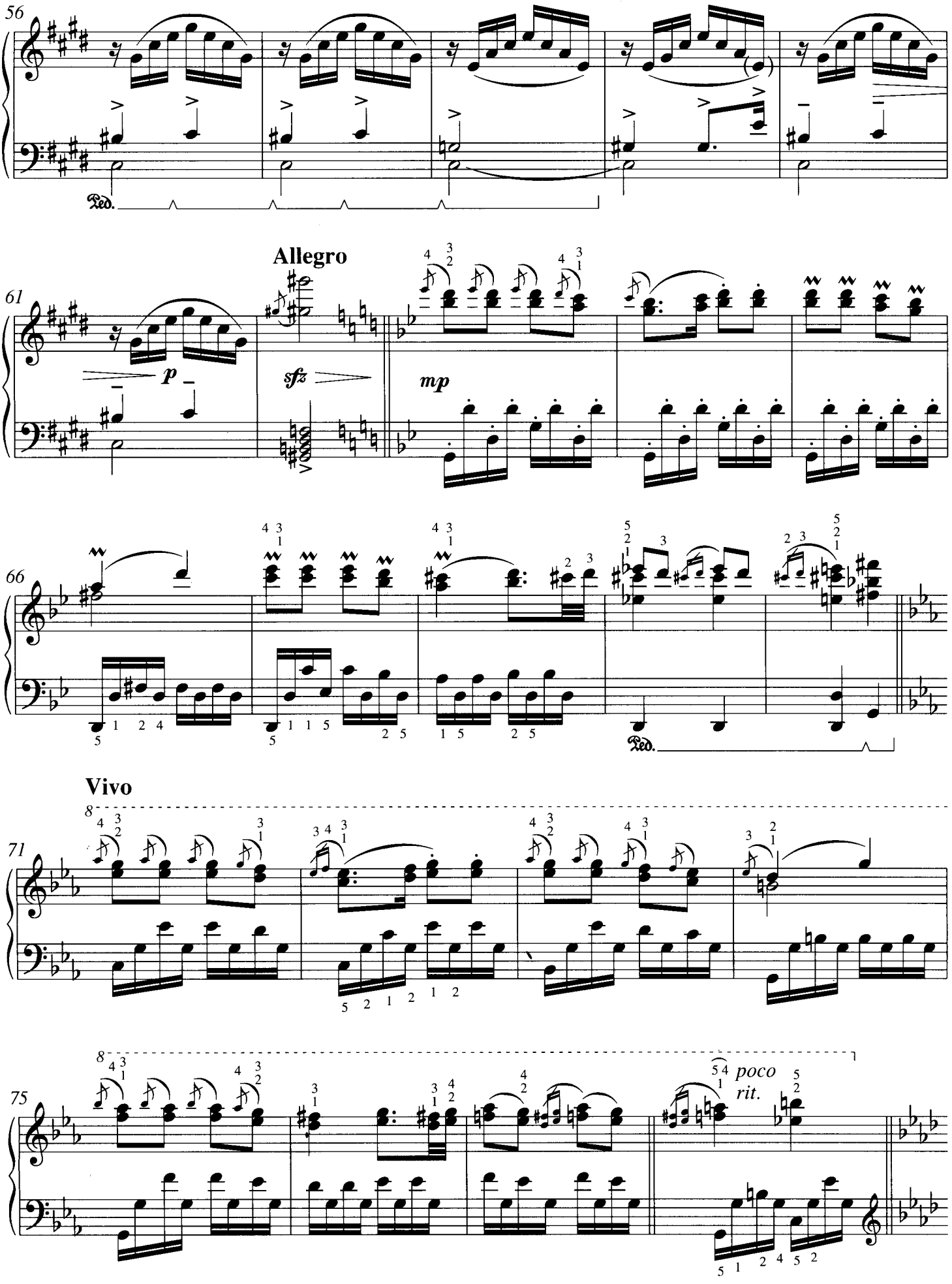
3. Intermezzo della mantide religiosa

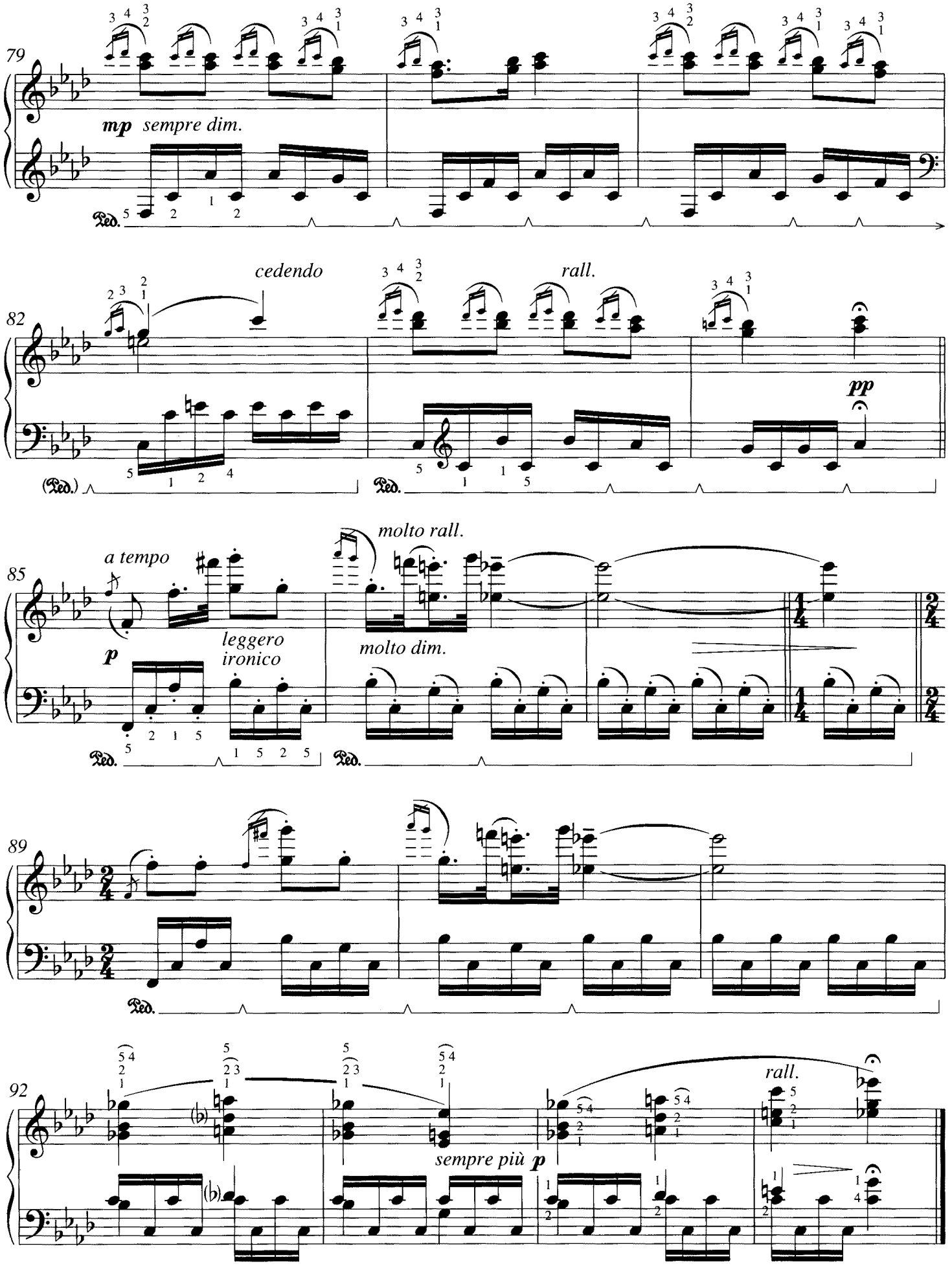
Andantino



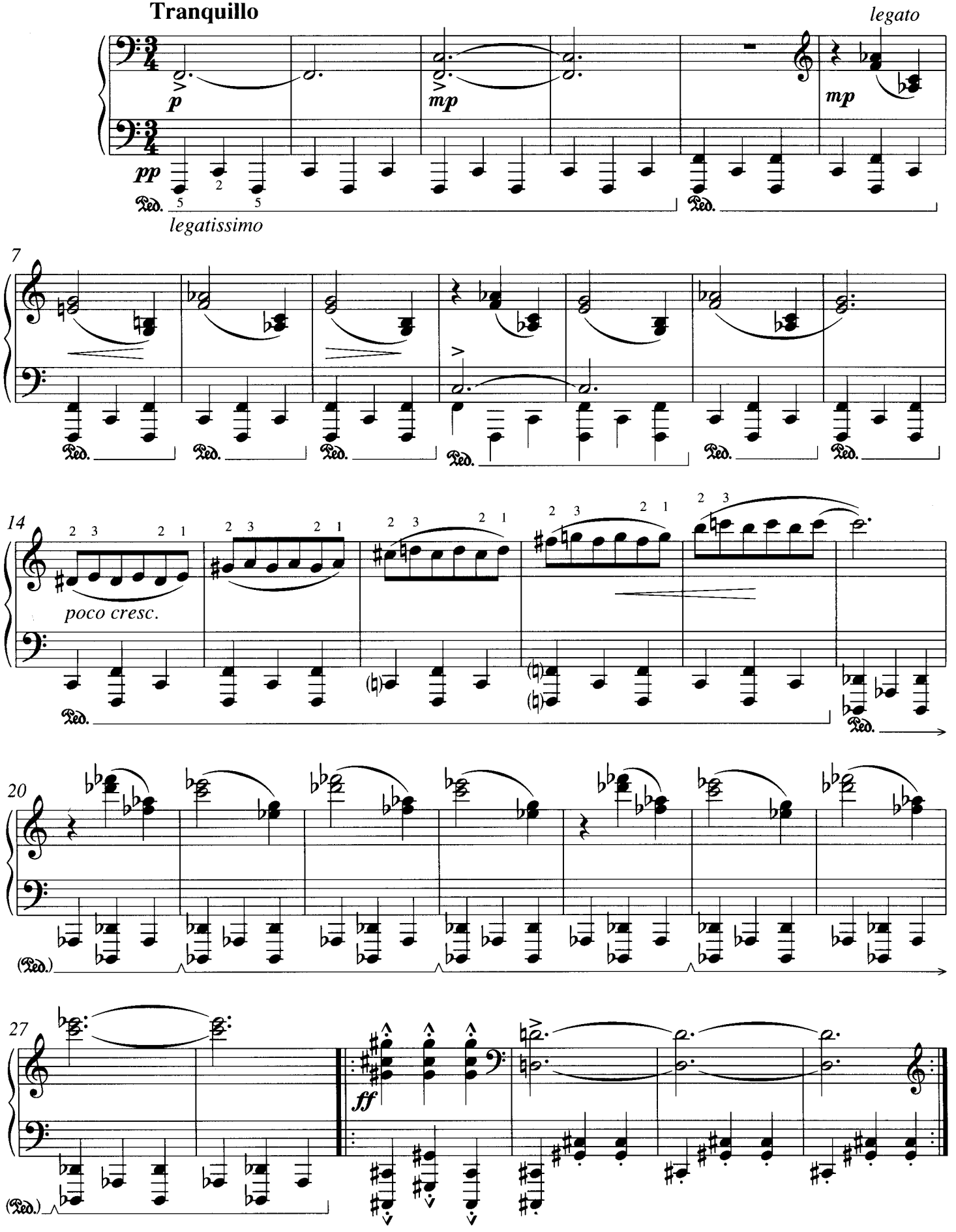

(1.)
(20)
2. rall.
17
mp cantabile
Ped.
20
24
(Ped.)
28
31
sfz - p
m. d.

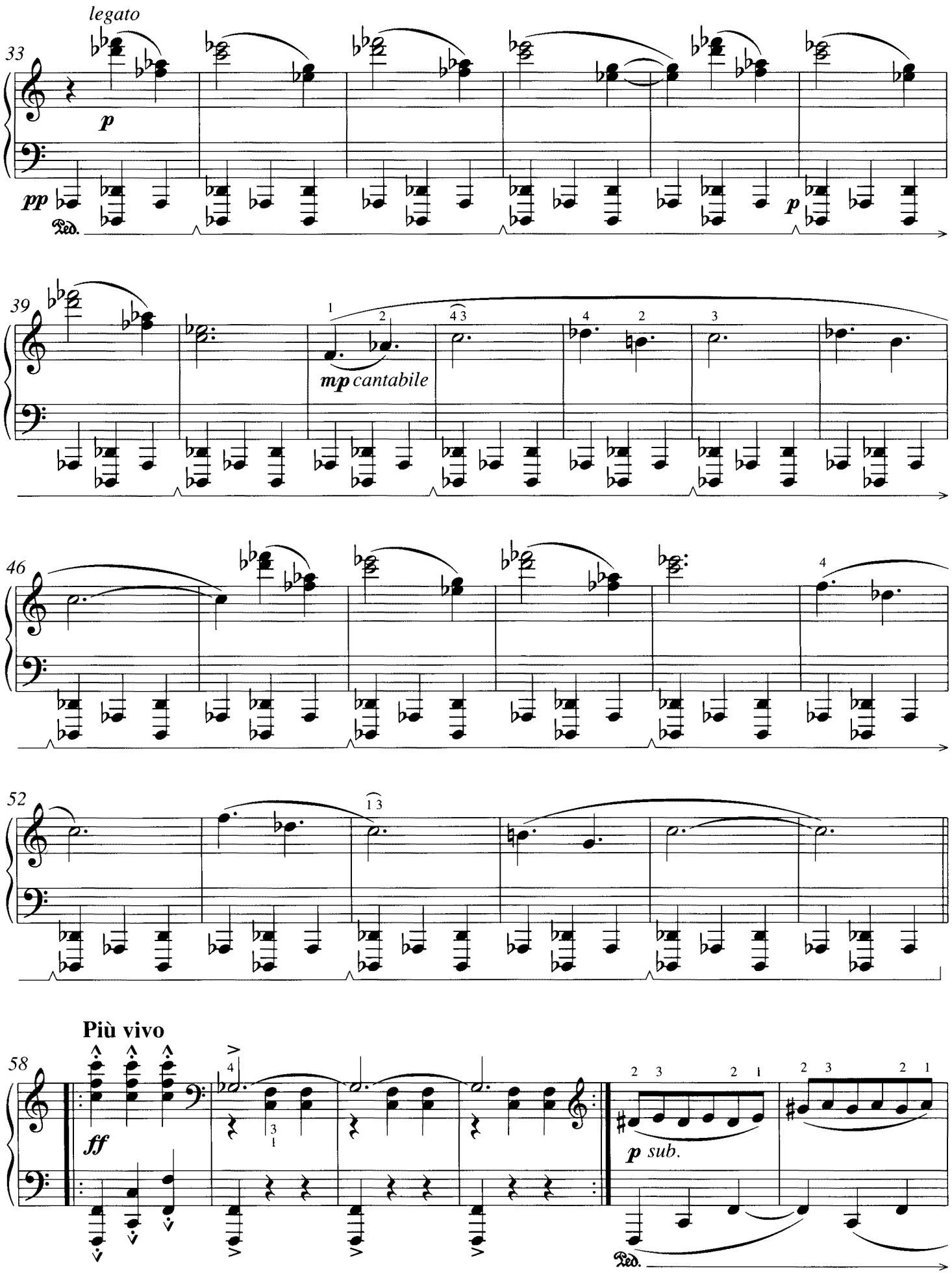

34
p
sfz
sfz
sfz
sfz
38
42
1.
Ped.
Ped.
44
2.
rall.
Ped.
48
Ped.
Ped.
Ped.
Ped.
52
m. d.
mf
Ped.
Ped.
Ped.

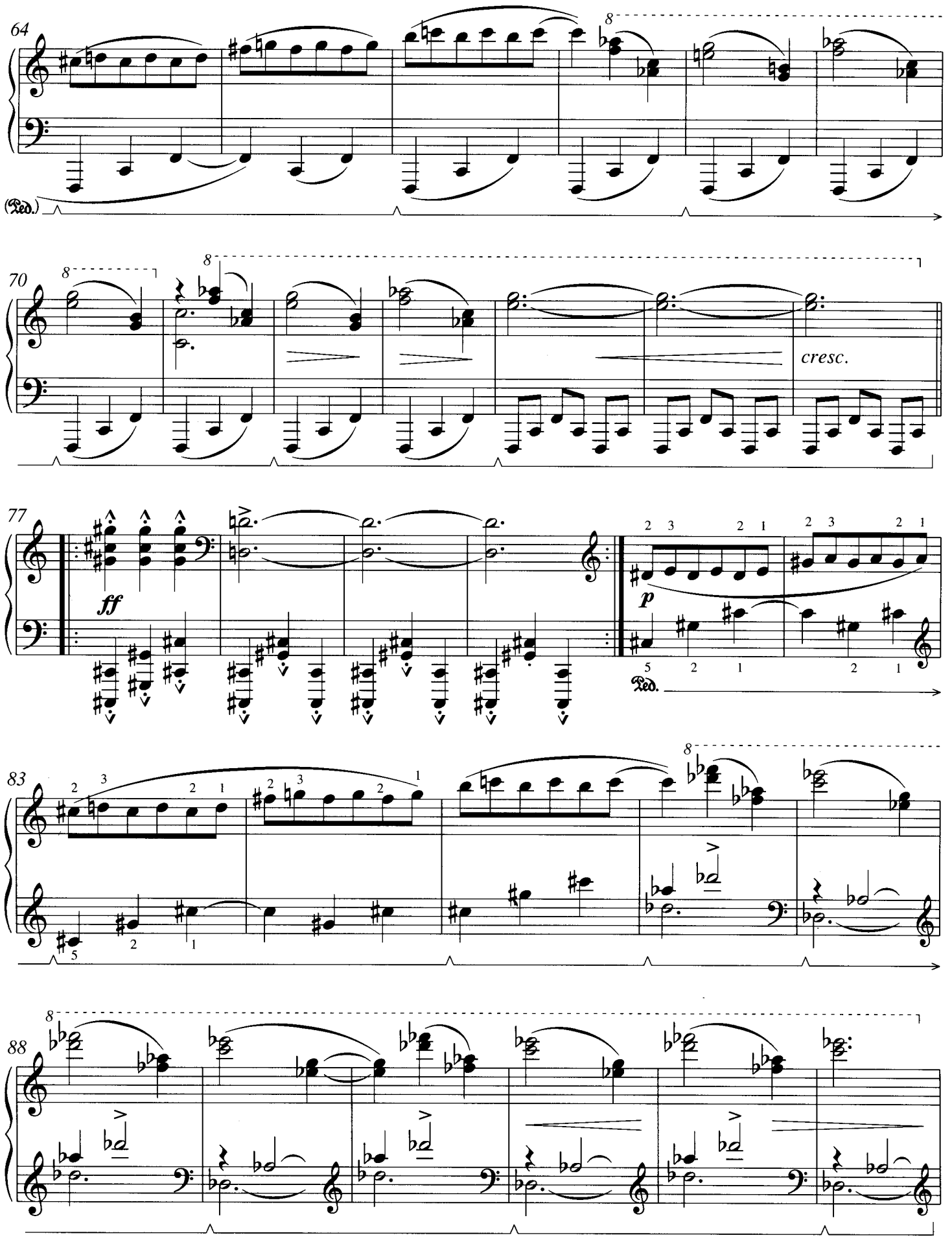

56
Ped.
Allegro
61
p
sfz
mp
66
Ped.
Vivo
71
8
75
8
poco
rit.

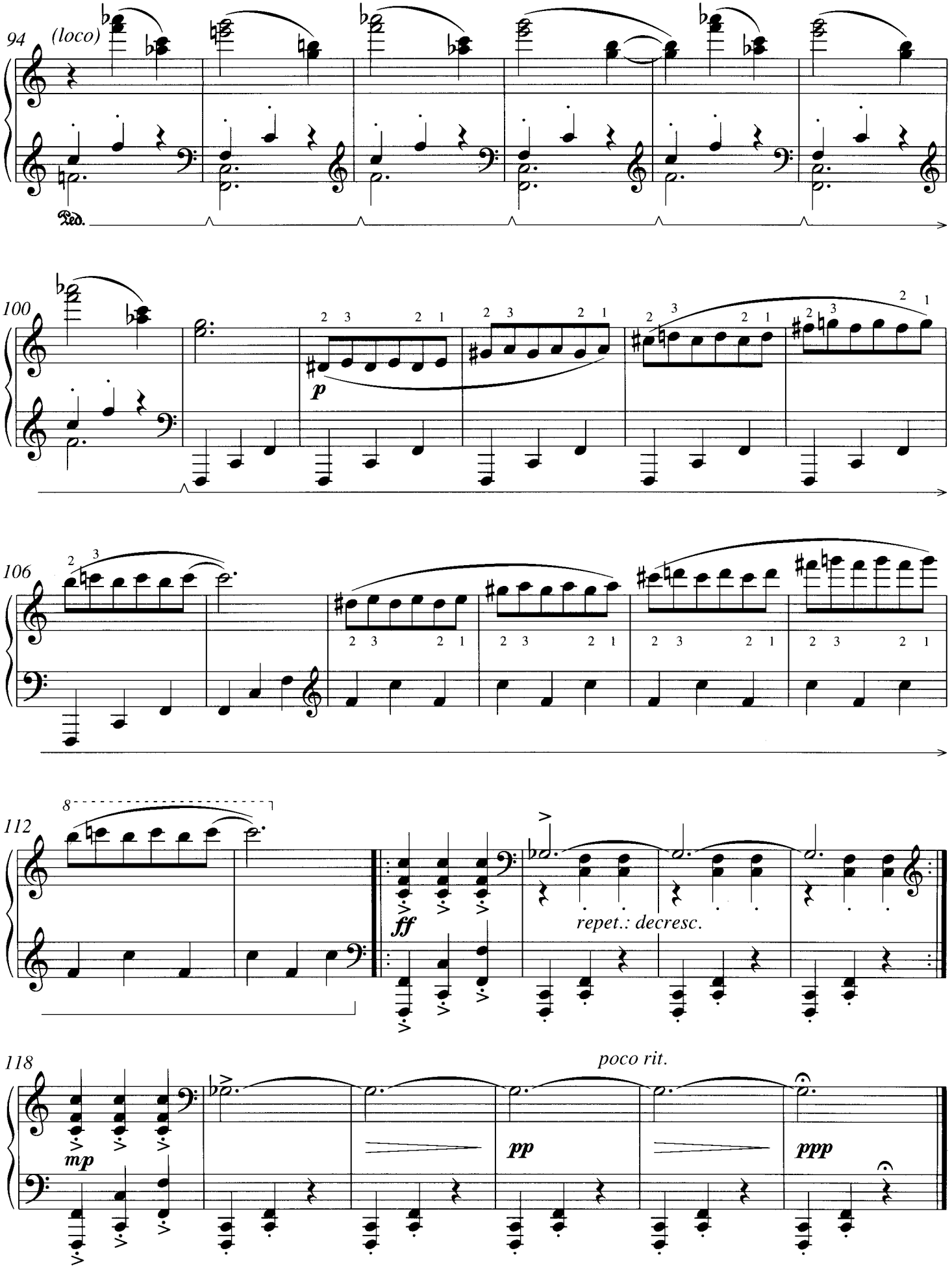

Meno
79
mp sempre dim.
Ped.
82
cedendo
rall.
pp
(Ped.)
Ped.
85
a tempo
molto rall.
p
leggero
ironico
molto dim.
Ped.
Ped.
89
Ped.
92
sempre più p
rall.

4. The Great Mouna



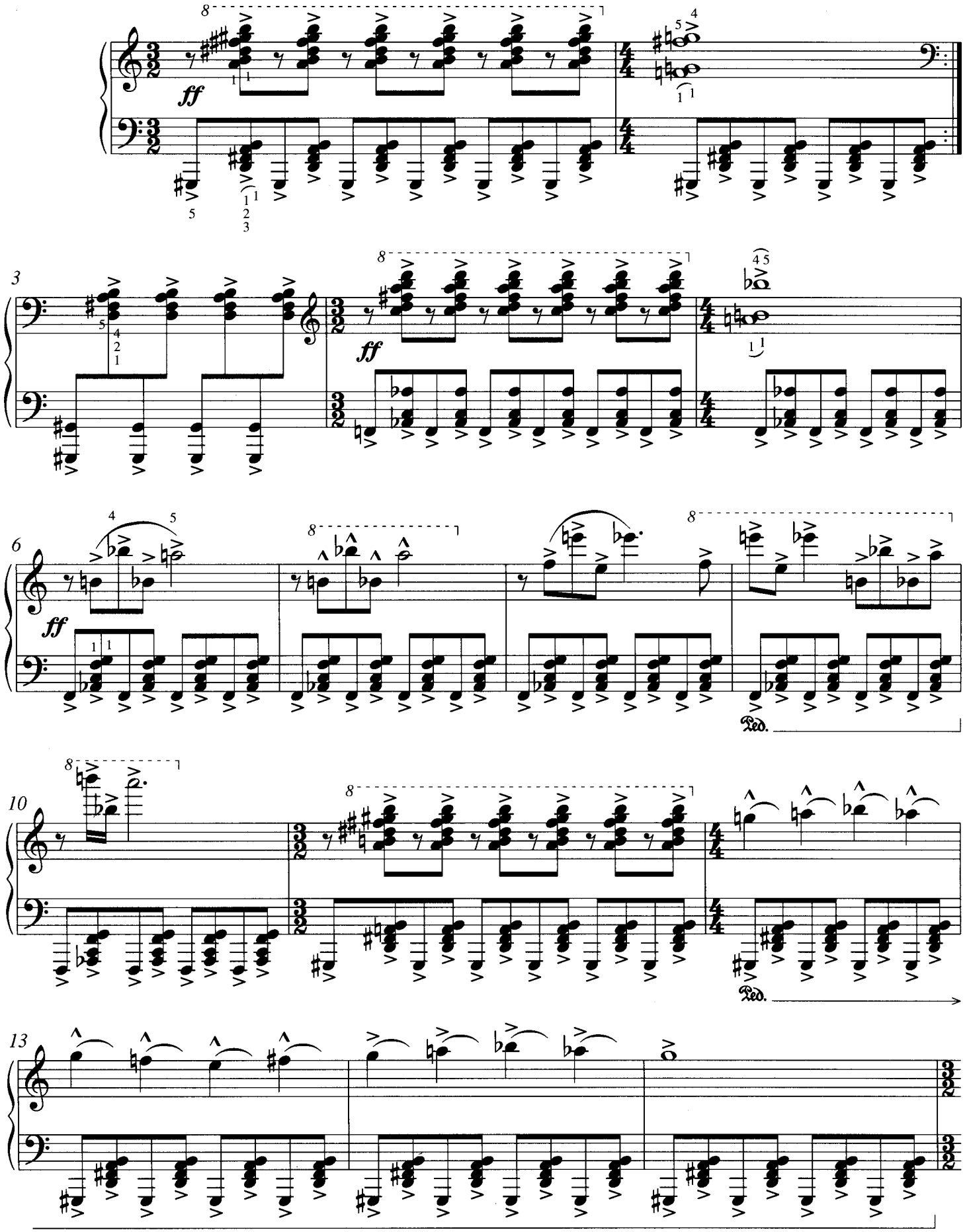

legato
33
p
pp
Ped.
p
39
mp cantabile
46
52
Più vivo
58
ff
p sub.
Ped.

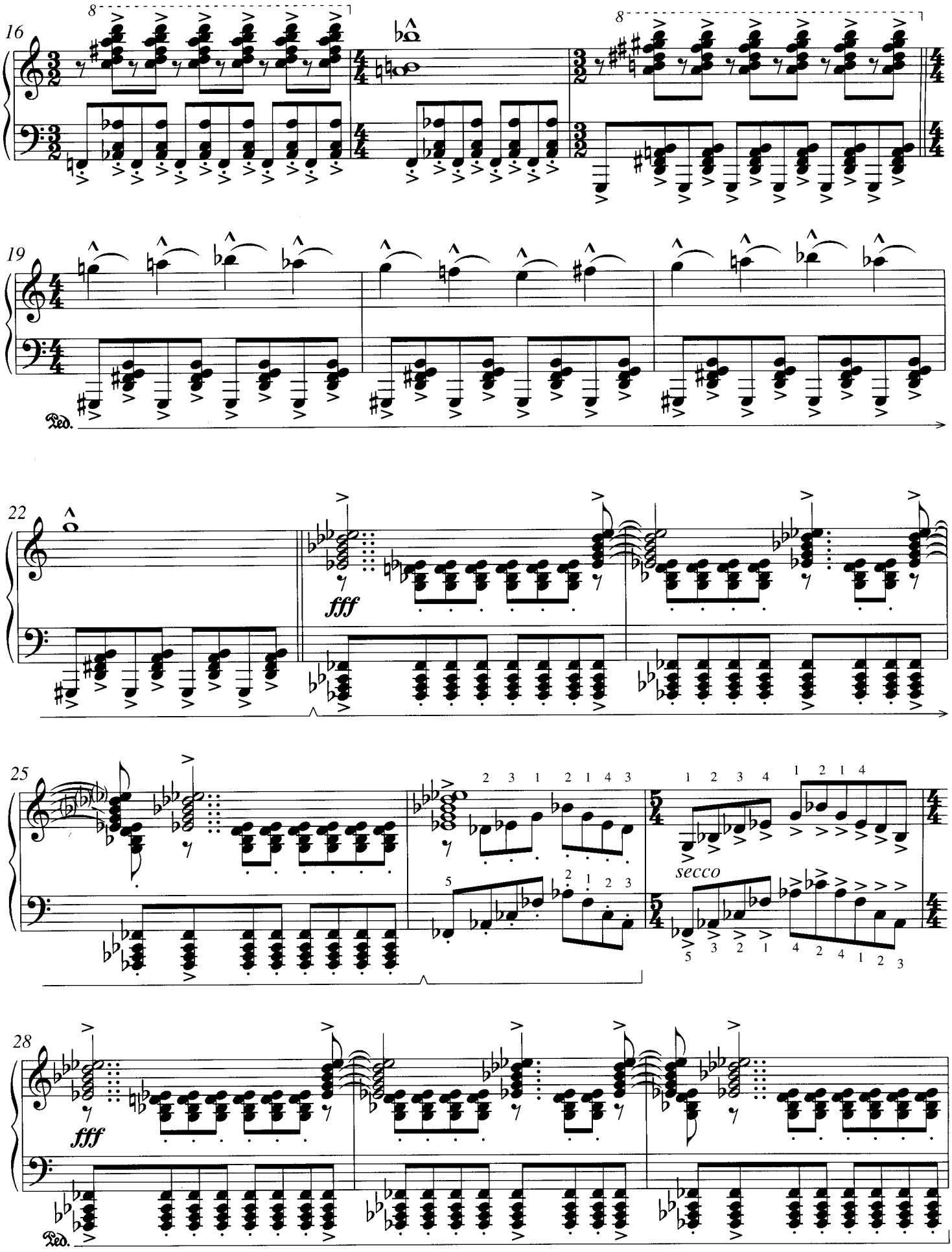

64
8
(Ped.)
70
8
8
cresc.
77
ff
p
Ped.
83
8
88
8

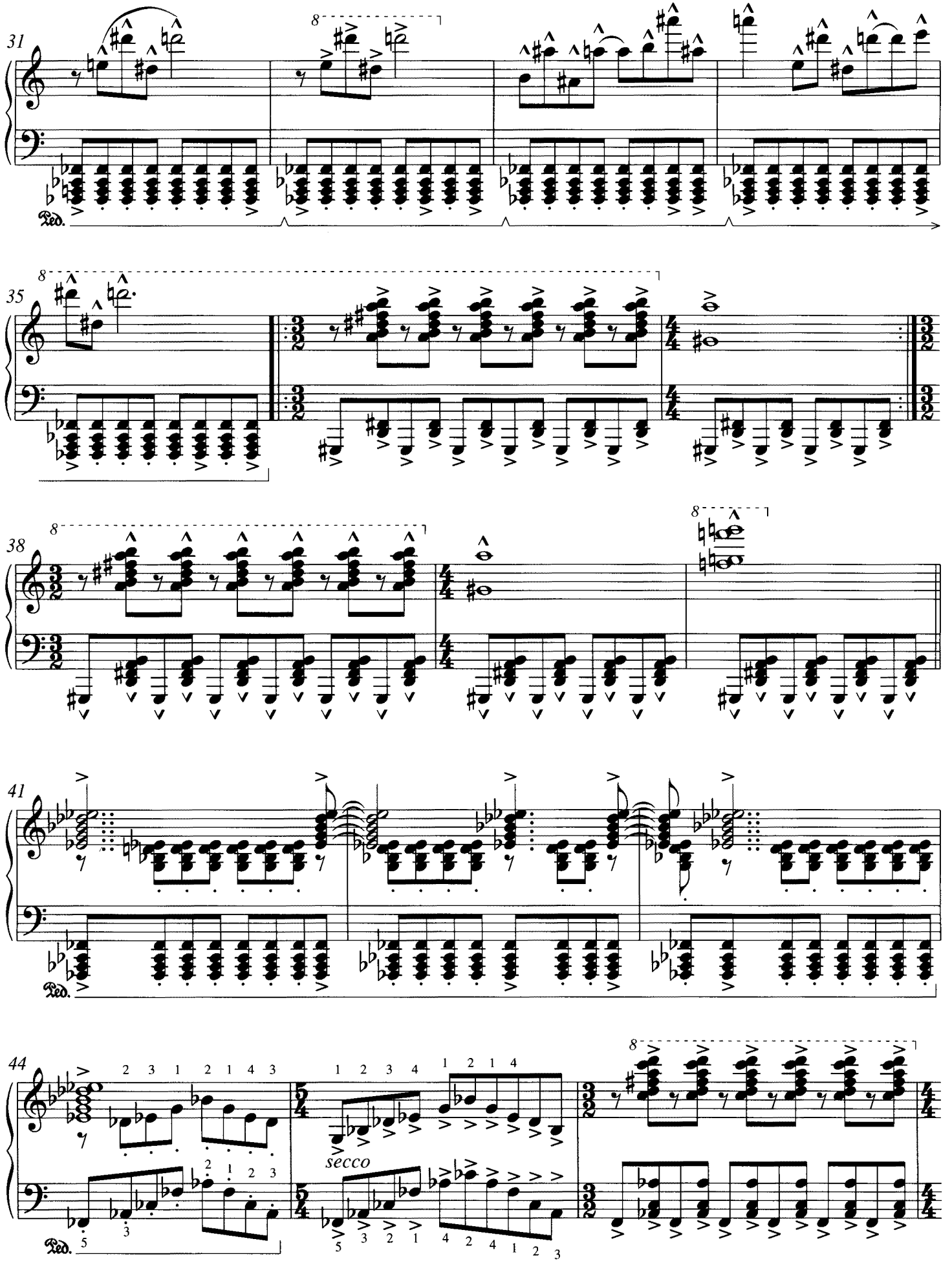

94
(loco)
Ped.
100
p
106
112
8
ff
repet.: decresc.
118
mp
poco rit.
pp
ppp

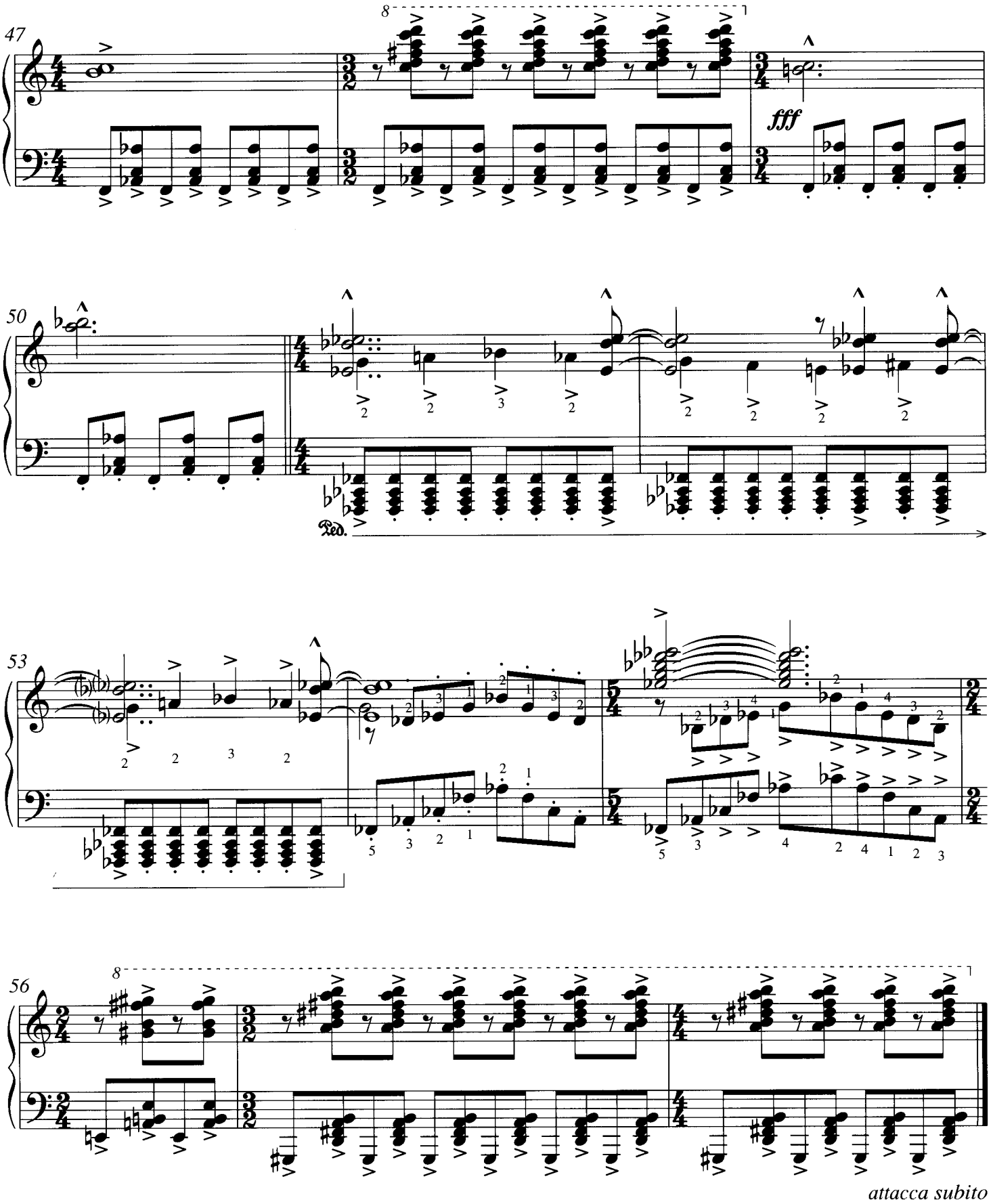
5. Il duca di Württemberg - 1ª parte

Allegro giusto

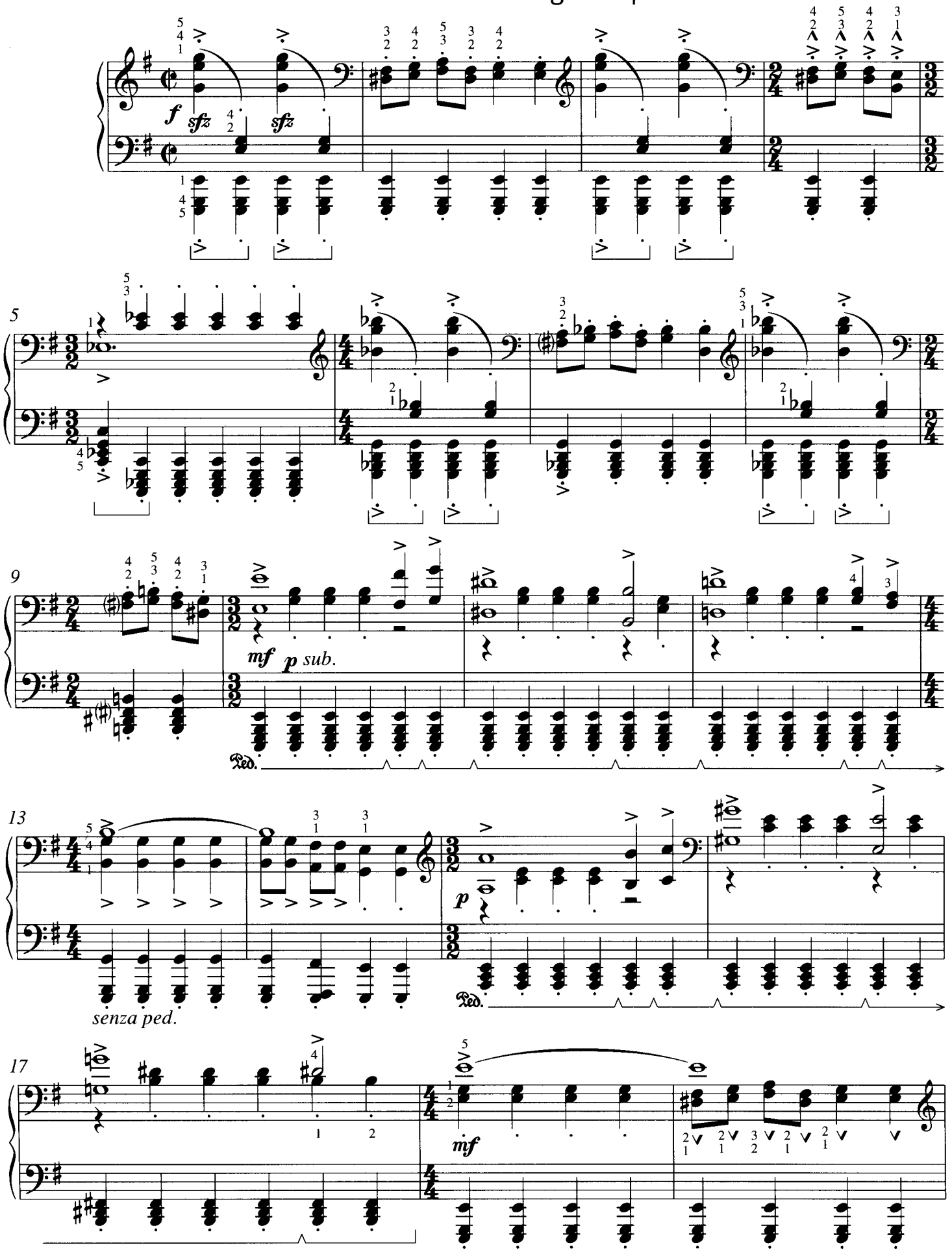


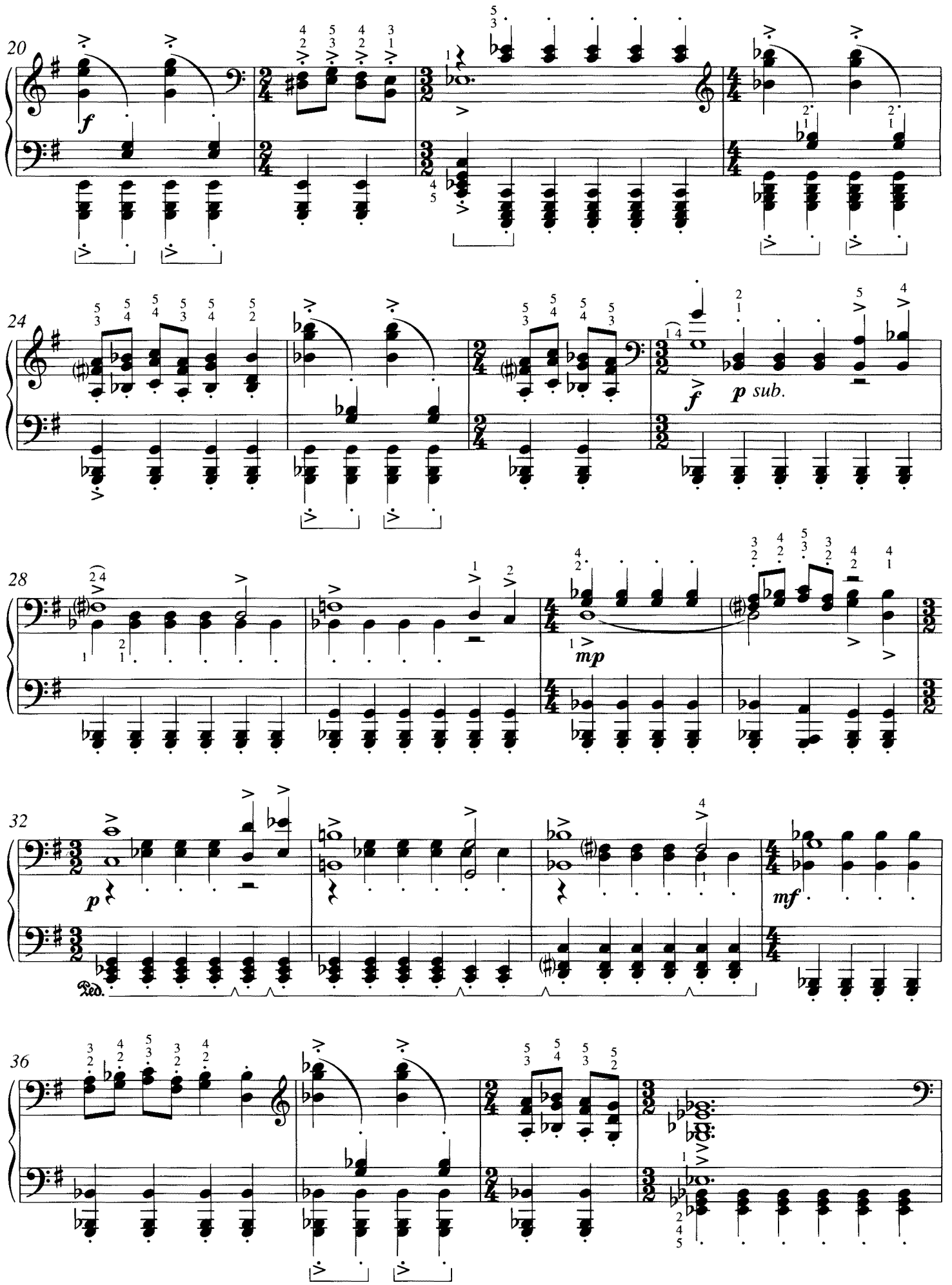

16
8
8
19
Ped.
22
fff
25
2 3 1 2 1 4 3
1 2 3 4
1 2 1 4
secco
28
fff
Ped.

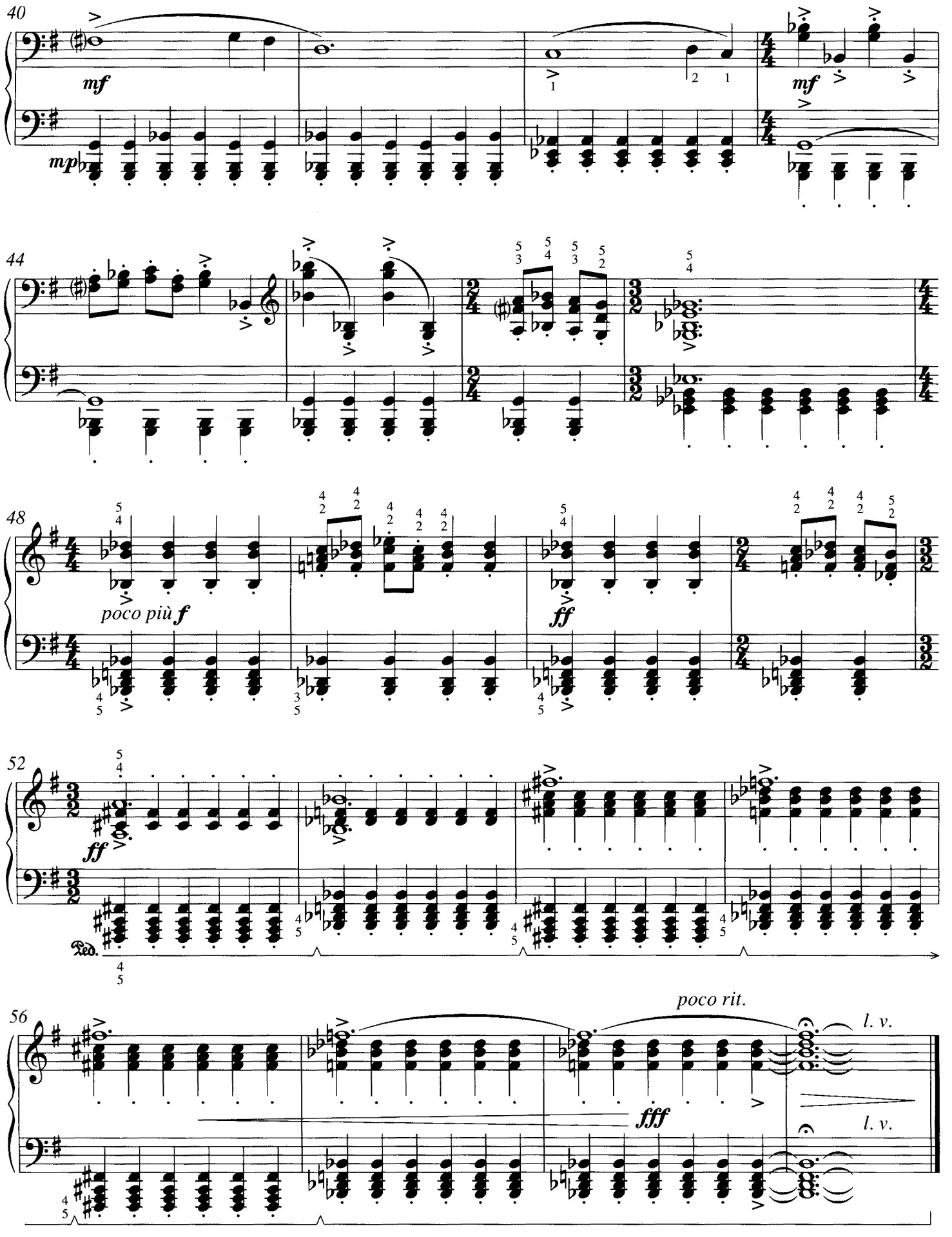

31
Ped.
35
38
41
Ped.
44
secco
Ped.


47
8
fff
50
Ped.
53
56
8
attacca subito

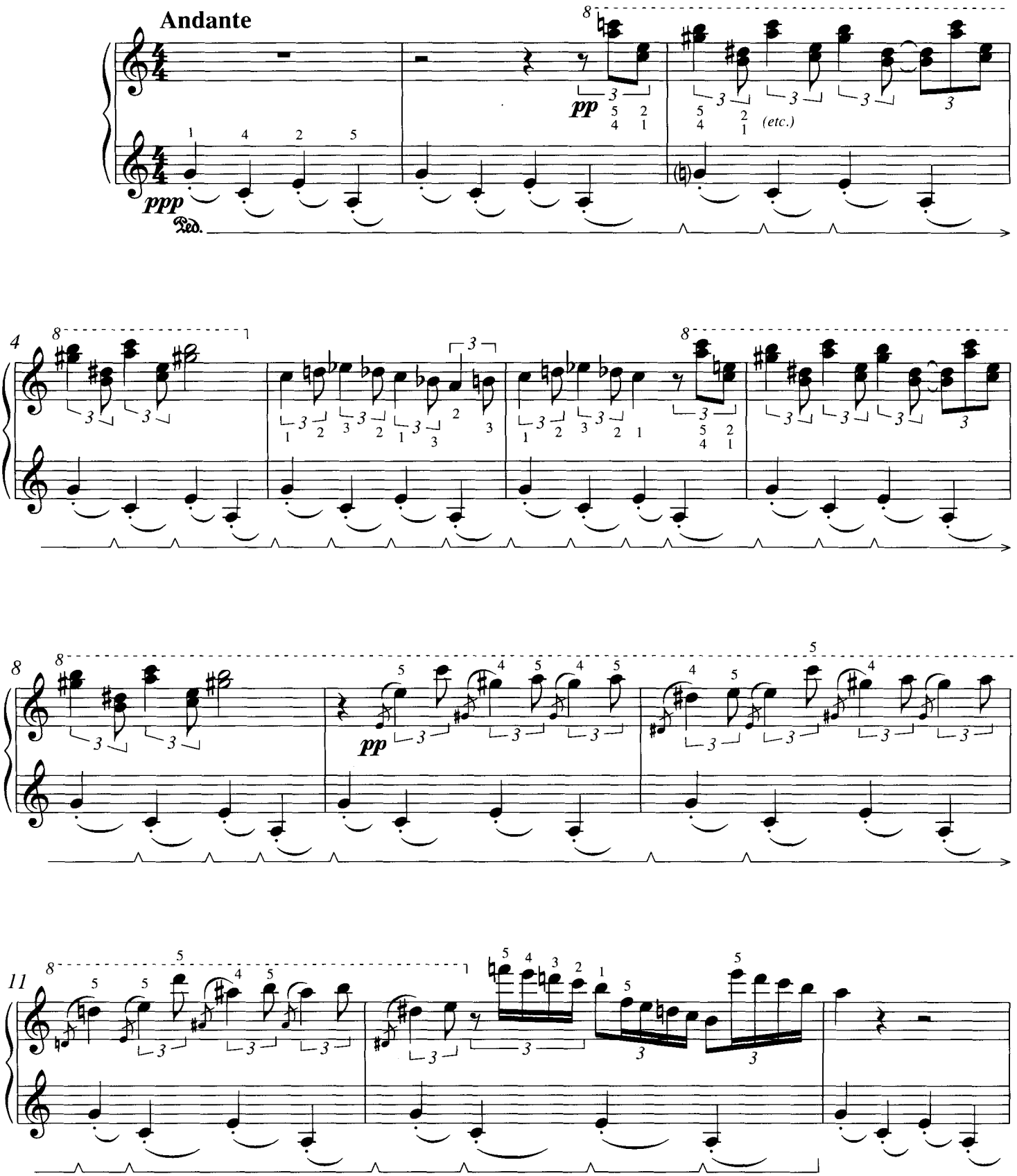
6. Il duca di Württemberg - 2ª parte

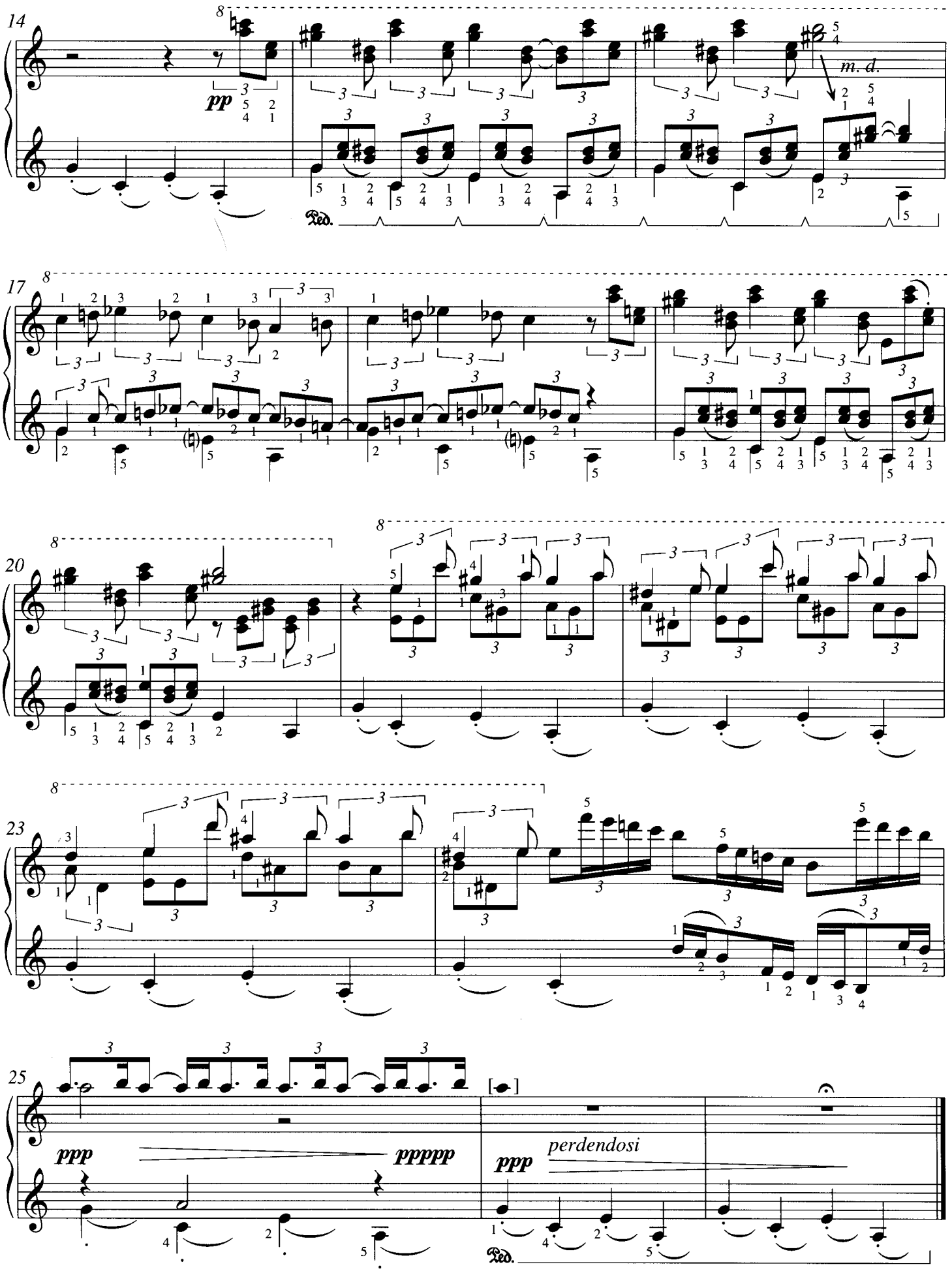



20
f
24
f
p sub.
28
mp
32
p
mf
Ped.
36


40
mf
mp
mf
44
48
poco più f
ff
52
ff
Ped.
56
poco rit.
fff
l. v.
l. v.

7. La Poupée automate




14
pp
m. d.
Ped.
17
20
23
25
ppp
ppppp
ppp
perdendosi
Ped.

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Contemporary Piano Music
Musique contemporaine pour piano

Frank Michael Beyer
Avanti
15 Klavierstücke für junge Spieler
ED 7081

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Werke von Banks, Fricker, Hamilton und Searle
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Paul Dessau
B-A-C-H/Intermezzo breve
ED 9538

Petr Eben
Briefe an Milena
ED 8125
Sonata
P 5023

Moritz Eggert
Hämmerklavier I–VI
ED 8622
Hämmerklavier VII-XI
ED 9137
Hämmerklavier XII: Highway 61
ED 9520

Wolfgang Fortner
Sieben Elegien
ED 4191
Sechs kleine späte Stücke
ED 7121

Jean Françaix
Cinq „Bis"
ED 5826
Nocturne
ED 8471
La Promenade d'un Musicologue Eclectique
ED 7629

Hans Gal
Drei kleine Stücke, op. 64
ED 8846
3 Präludien, op. 65
ED 9297

Harald Genzmer
Capriccio (Zweite Sonatine)
ED 4288
Suite in C
ED 4023

Alexander Goehr
...in real time, op. 50
ED 12395
Nonomiya, op. 27
ED 11098

Glenn Gould
Klavierstücke
ED 8319
Piano Sonata
ED 9542

G.I. Gurdjieff / Th. de Hartmann
Music for the piano I/II/III
ED 7841/42/43

Karl Amadeus Hartmann
Jazz-Toccata und Fuge
ED 6426
Sonate „27. April 1945"
ED 6870

Barbara Heller
Freude und Trauer
ED 8617
Scharlachrote Buchstaben
ED 8620
Un poco
ED 8693

Hans Werner Henze
La mano sinistra
ED 7695
Pulcinella disperato
ED 8265
Sechs Stücke für junge Pianisten aus der Kinderoper „Pollicino"
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Toccata mistica
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Stefan Heucke
Nacht-Urnen
ED 9145/46, ED 9368/69/70

Stefan Heucke / Oscar Wilde
Der glückliche Prinz
ED 9405

Paul Hindemith
In einer Nacht..., op. 15
ED 7904
Ludus tonalis
UT 50128
Sonate, op. 17
ED 7951
Suite „1922" op. 26
ED 1732

York Höller,
5 Stücke
ED 9317

Heinz Holliger
Elis, Drei Nachtstücke
ED 5383

Toshi Ichiyanagi
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I–III / IV–VI / VII–IX
SJ 1025 / SJ 1048 / SJ 1059
Imaginary Scenes
SJ 1093

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Drei Klavierstücke, op. 17
ED 8913

Wilhelm Killmayer
An John Field, Nocturne
ED 6688
Trois Études blanches
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Charles Koechlin
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Volker David Kirchner
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Tatiana Komarova
Sonata
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ED 7989
Études pour piano, deuxième livre
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Bohuslav Martinů
Esquisses de Dances
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